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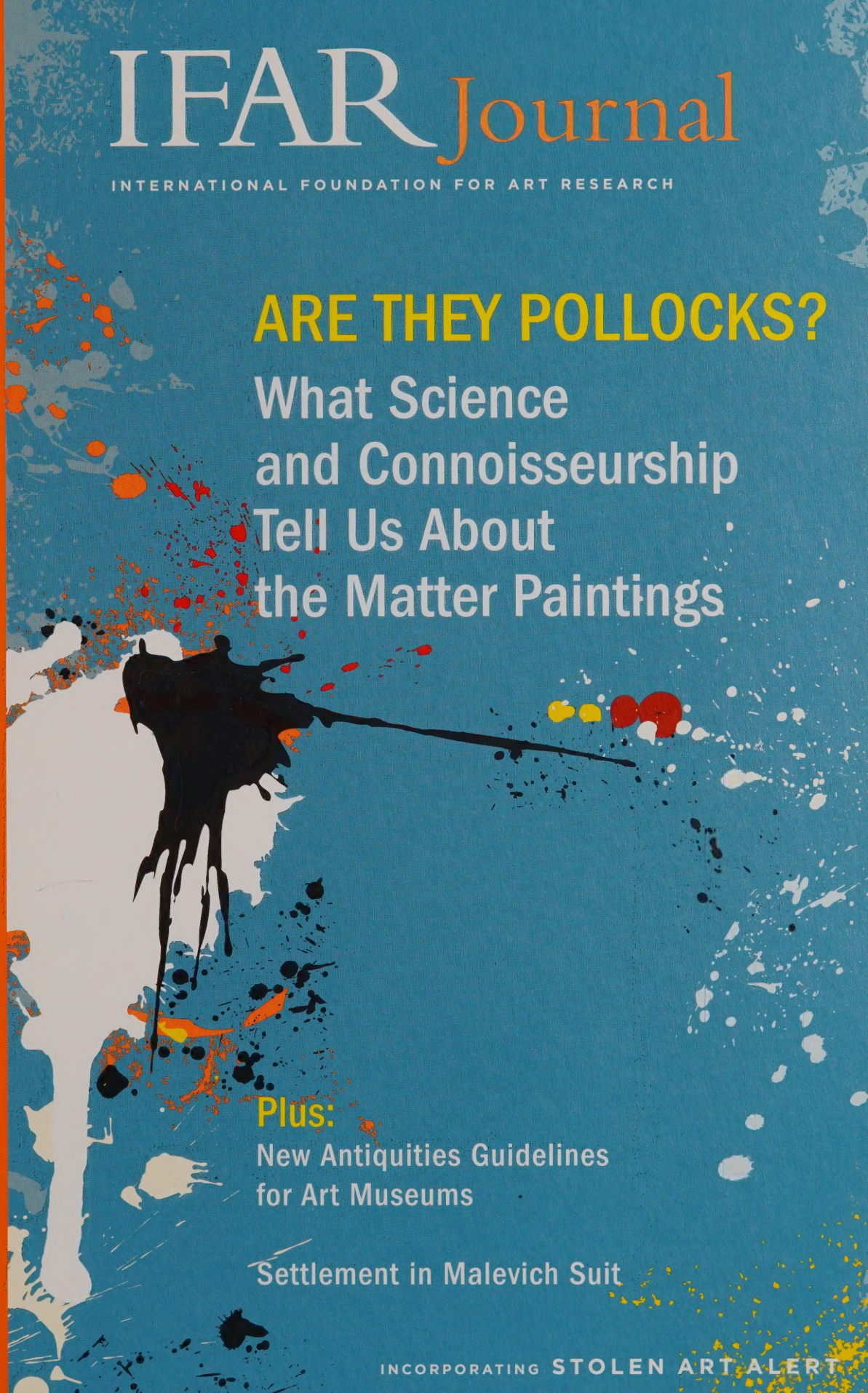

ARE THEY POLLOCKS?

What Science and Connoisseurship Tell Us About the Matter Paintings

Plus:

New Antiquities Guidelines for Art Museums

Settlement in Malevich Suit

INCORPORATING STOLEN ART ALERT

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A TALE OF TWO ANTIQUITIES

Two artifacts recently made news — one the most expensive, and arguably the finest ancient object ever sold, the other an appalling forgery. Known as the "Guennol Lioness," the former, a mostly intact magnesite statuette, a little over 3 inches tall, represents an anthropomorphic lion-headed god, or goddess (Fig. 1). The massively muscular body, with its head sharply turned to the left, the hands clenched together in the pose of a modern body builder, exudes an aura of extraordinary power. The feline face expresses regal disdain. Scholars have attributed the figurine to the kingdom of Elam from the beginning of the third millennium BC, an era known as Proto-Elamite. Elam is the biblical name of an ancient kingdom located in southwest modern Iran, whose principal city was Susa, probably where the statuette was carved. Other than seals and a few very damaged relief fragments, little has survived from that region which had been subjected to frequent destructive incursions from its neighbors. The attribution of the statuette was made from iconography seen on in situ relief remains and seal impressions.

"Was the Guennol Lioness worth this staggering amount of money, or was it more evidence of an excessive exuberance in our society?"

Purchased by Alistair Martin shortly after World War II, it was long exhibited at the Brooklyn Museum, where Martin was a trustee. The object was sold at Sotheby's New York on December 5, 2007 by a charitable trust set up by Mr. Martin's children. After spirited bidding, the hammer fell at $51,000,000; the total to the buyer, with commission, amounting to over $57,000,000, far over the estimate of $14,000,000 to $18,000,000. Was the *Guennol Lioness* worth this staggering amount of money, or was it more evidence of an excessive exuberance in our society? The name of the successful bidder, an Englishman, was not disclosed, but he undoubtedly got a bargain. This statuette may be considered to be the most moving and awe-inspiring image extant from antiquity, and perhaps from any time. It is unique, and if anything approaching its quality and rarity ever appears again, it will surely not be offered for sale. Antiquity laws will likely insure that it will remain in the country where it was found.

The find site of the statuette, in Iraq near modern Baghdad, testifies to the value placed on it in ancient times, since Elam was considerably distant from its find spot in Iraq. It appears likely that it was removed to Babylonia by Nebuchadrezzar I (circa 1130 BC) when he captured and sacked Susa, and the powerful image, along with a few other objects, was obviously intended to be worshipped by a different civilization. One can only hope that this singular treasure might remain on public view.

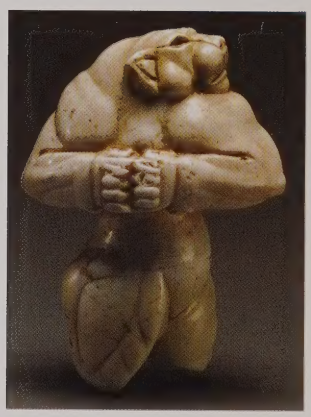

FIGURE 1. The *Guennol Lioness*, magnesite or crystalline limestone statuette. ELAM, ca.3000-2800 B.C. Height 3 ¼ in. (8.26 cm). Formerly on view at the Brooklyn Museum; sold at Sotheby's on December 5, 2007 for a record sum.

THE "AMARNA" PRINCESS AND THE GREENHALGH HOAX

The other object, the headless body of a female purportedly made in Amarna during the reign of the heretic Egyptian pharaoh, Akhenaten, circa 1370 BC, was declared authentic by the British Museum (Fig. 2). The Bolton Museum, a provincial collection located near Manchester, England, was subsequently offered the sculpture in 2003. With great difficulty, the institution managed to raise the asking price of £440,000 (presently about $900,000 USD), mostly from British lottery funds. Shortly after it was displayed in the museum, and following an Egyptologist joining the staff, questions arose about its genuineness. Why this took so long is a mystery. The figure is a grotesque imitation of the superb quality of sculpture produced during one of the greatest periods of Egyptian art. The proportions of the statue with its tiny upper torso and bizarre rear are totally absurd, while a rudimentary and impossibly positioned back pillar appears to prop up one of the overly large buttocks (Fig. 3). Furthermore, the calcite used, with a lack of the striations normally seen on Egyptian alabaster, testifies, along with mineralogical testing, to a different origin.

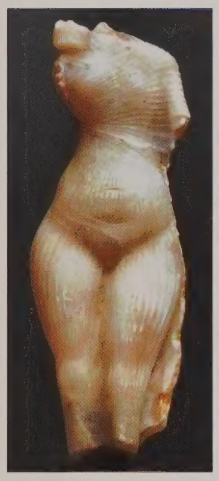

FIGURE 2. The "Amarna" Princess. Calcite. One of the Greenhalgh fakes, purchased as authentic by a provincial British museum.

FIGURE 3. The "Amarna" Princess, side view, showing the rudimentary back pillar.

How the British Museum, the home of one of the world's leading collections of artifacts from ancient Egypt, and its large, and generally knowledgeable, curatorial staff, could have believed this object to be genuine beggars the imagination. Christie's, the auction house involved in the sale, presumably as a middleman, might be forgiven for their lapse in judgment since their staff's expert undoubtedly relied on the museum's attribution. This disgraceful episode underscores the problems of authentication of antiquities when training in ancient art history, particularly of Egypt, remains rarely available in major academic programs.

The perpetrators of the hoax, the Greenhalgh family from the town of Bolton, were found guilty of fraud in November 2007 in an English court. The mother, Olive Greenhalgh, 82, received a one-year suspended sentence, while her son, Shaun, a 47-year-old amateur artist who carved the figure, was sentenced to almost five years in prison. The disabled 84-year-old father received a two-year suspended sentence at the end of January. In April, a judge ordered the family to repay more than £400,000 to institutions they had defrauded, and a second son, George Jr., 51, convicted of benefiting from the proceeds of crime, was given a six-month suspended sentence.

"Shortly after it was displayed in the museum, . . . questions arose about its genuineness. Why this took so long is a mystery."

It turns out that the Greenhalghs had a 20-year history of forgery and of manufacturing plausible provenances, and the British Museum was not the only major institution to be taken in. In this case they claimed that one of their grandfathers purchased the Egyptian statue in 1892 at a country auction in Silverton Park in Devon, residence of the 4th Earl of Egremont, and they presented the actual sales catalogue where the work was purportedly included, but without a detailed description of the object. As part of the hoax, Shaun Greenhalgh manufactured fake letters to back up the auction purchase. Two years later, using the same provenance — the 1892 auction sale — they attempted to sell two bogus Assyrian tablets to the British Museum, perhaps because of their earlier success in bamboozling that institution. This time they made substantial errors in the writing, making it clear that the tablets were fake. The museum presented the police with their findings, initiating an investigation leading to the Greenhalghs' downfall.

FIGURE 4. Ceramic Faun, acquired as a Gauguin by the Art Institute of Chicago in 1997. Exposed as a Greenhalgh fake in 2007.

Another of the Greenhalghs' counterfeits, purported to be a Gauguin ceramic sculpture of a faun (Fig. 4), was sold at Sotheby's, London, in 1994. After being acquired by a London dealer, it was bought in 1997 by the Art Institute of Chicago and was on display in the permanent collection until the hoax was discovered last October. This fake was more sophisticated and fooled some well-informed people. The museum has since resolved the matter, confidentially, with Sotheby's assistance. The faun will be returned to Scotland Yard. Other forgeries by this family have surfaced, and one wonders how many more objects from this atelier will become known. Interestingly, one of the detectives involved in the investigation described the family as "simple and modest people," inferring that they were in the swindle in order to teach the art world a lesson in humility. Perhaps, but there was a substantial profit to be reaped as well.

—JACK A. JOSEPHSON
EGYPTOLOGIST AND CHAIRMAN, IFAR

AAMD REVISES GUIDELINES FOR ACQUISITION OF ANTIQUITIES — *AGAIN*

For the third time in four years,[1] the Association of Art Museum Directors (AAMD) has published new guidelines for its member museums concerning the "Acquisition of Archaeological Materials and Ancient Art." The revised — and more stringent — 2008 guidelines, announced on June 4, come after a period when several U.S. museums have been embroiled in high profile claims by foreign countries to return works in their collections that were said by the countries to have been removed in violation of patrimony and export laws. Agreements to return works to Italy, for example, have recently been negotiated by the Metropolitan Museum, the Museum of Fine Arts, Boston, the Getty Museum, and the Princeton University Art Museum, among others.

AAMD is a membership organization comprising 184 directors of the most important art museums in the United States, Canada, and Mexico. An accompanying press release noted that the Guidelines — which are not legally binding by member museums — were prepared by a task force of "more than twenty art museum directors representing a variety of art museums nationwide." They were then endorsed by the full membership.

Although the new Guidelines will make it more difficult for museums to acquire antiquities — whether by purchase, gift, bequest or exchange, they also reaffirm "the importance of collecting archaeological materials and ancient art." Collecting is *not* inconsistent with "protecting archaeological sites," the AAMD states, but for the dual goal to be accomplished, "enhanced cooperation" and "mutual understanding and respect" between source countries and museums will be necessary. On this point, some archaeologists might disagree. They believe that the very existence of a market encourages the looting of sites.

Highlights from the new Guidelines and accompanying Statement of Principles include:

- The establishment of November 1970 as a firm cut-off date for applying more stringent acquisition standards. This is the date of the UNESCO Convention[2] and is thirteen years prior to the January 1983 date when the U.S. enacted implementing legislation enforcing the Convention.
- The commitment to the principle of acquiring objects ethically and legally and in such a way that the acquisition doesn't "provide a direct and material incentive to looting." This includes requiring sellers and donors to provide all documentation and knowledge about the objects.
- A mandate for a museum to undertake provenance research to substantiate that an object was "outside its country of probable modern discovery before 1970 or was legally exported" after 1970.

Significantly, the new Guidelines encourage greater transparency in acquisitions:

- When museums do acquire archaeological materials and ancient art, they should "promptly publish acquisitions in print or electronic form," including an image of the object and its provenance.

Whereas previous AAMD Guidelines simply encouraged museums to do this, the AAMD is making this step a practical reality. It has established a new section of its Website — the AAMD Object Registry — for museums to post, and the public to search, acquisitions. The site (http://aamdobjectregistry.org) is searchable by "Object," "Object Type," "Institution," and "Country." As of mid June, no objects were registered.

On the thorny issue of acquiring objects lacking full provenance, and in recognition of the fact "that a complete ownership history may not be obtainable for all archaeological material and every work of ancient art," the new Guidelines allow members latitude in making "informed and defensible judgments about the appropriateness of acquiring" such objects. No doubt, this standard will not be sufficient for hard-liners who believe that a licit art market in antiquities is an oxymoron, but it is in line with those museum directors — such as Peter Marzio, James Cuno, and Philippe de Montebello — who have publicly stated that high quality artifacts whose provenance cannot be fully established still deserve to be exhibited in public institutions, not only for their educational and esthetic value, but to give potential claimants the opportunity to see them.

— SF

[1] Previous AAMD Guidelines on the Acquisition of Archaeological Materials and Ancient Art were published in 2004 and 2006. See www.aamd.org and also *IFAR Journal*, Vol. 7, no. 2 , 2004 and Vol. 8, no. 2, 2006.

[2] The full title is the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import and Export and Transfer of Ownership of Cultural Property.

SETTLEMENT IN MALEVICH FAMILY SUIT AGAINST THE STEDELIJK

FAMILY GETS 5 WORKS; RENOUNCES CLAIMS ON THE REST

A settlement has been reached in the longstanding claim by the heirs of the Russian Suprematist artist Kazimir Malevich (1878–1935) against the Stedelijk Museum in Amsterdam.[1] Under the agreement, the family gets ownership of 5 of the 84 Malevich works (paintings, gouaches, and drawings) claimed by the family, which were purchased by the Stedelijk in 1958. The museum retains the rest. A joint statement released in April by the family and the City of Amsterdam, which owns the museum, said that "the deal settles all questions as to the [legal] title of the collection."

The family has already taken possession of its 5 paintings (Fig.1), but its attorney, Howard Spiegler of Herrick, Feinstein LLP, told IFAR that they have "not made a decision about possible sale. They are just enjoying the outcome." For its part, the Stedelijk said that its Malevich works will be "given a place of honor" when the museum, currently under construction, reopens in December 2009.

The settlement ends a U.S. lawsuit brought by the family in 2004. The suit, filed in federal district court in Washington, pitted the artists' heirs against the City of Amsterdam for ownership of 14 Malevich paintings lent by the Stedelijk to an exhibition traveling to two U.S. museums — the Guggenheim in New York and the Menil in Houston.[2] The exhibition had almost ended its U.S. tour (there were 2 days left) when the suit was filed.

The 30 plus living heirs, two of whom are citizens of the U.S., asserted that they and not the museum were the legal owners of the 14 works. They alleged that the museum wrongfully acquired the paintings in 1958 "in violation of international law" from the estate of Hugo Häring, to whom the works had been entrusted by Malevich. Häring, the family asserted, did not own the works and, therefore, had no legal right to sell them. The City of Amsterdam disagreed, saying that it acquired the works legally.

FIGURE 1. KAZIMIR MALEVICH, *Suprematist Composition,* **1916. Oil on canvas, 88 x 70.5 cm. Collection of the Heirs of Kazimir Malevich (formerly Coll. Stedelijk Museum).**

The family also asserted that the loan of the paintings to the U.S. museums constituted a "commercial activity" in the U.S. that removed the City from the protection against lawsuits in the U.S. that would have normally been afforded a foreign government, or a political subdivision of a foreign government, under the Foreign Sovereign Immunities Act (FSIA) of 1976 (28 U.S.C. §§1605-7).

The heirs had been trying to recover the Malevich works in the Stedelijk Collection since 1996. In 2001 the City of Amsterdam formally rejected their claims. The temporary loan of 14 of the works to the U.S. opened a new avenue. It was this loan, their suit asserted, that constituted the "commercial activity" which removed the protection of the FSIA. The City of Amsterdam disagreed and filed a motion to dismiss. The District Court for the District of Columbia rejected the motion. It did say, however, that their Statute of Limitations defense might have merit, but since that would require additional fact-finding, the case could not be dismissed at that stage.

Before lending the 14 Malevich works to the U.S., the Stedelijk was assured protection from seizure of the works while in the U.S. under the Federal Immunity from Seizure Act (FISA) (22 U.S. C §2459). This Act protects qualifying artworks brought into the U.S. for temporary exhibition.[3] The Guggenheim Museum had applied to the State Depart-

[1] *Malewicz v. City of Amsterdam,* 362 F. Supp. 2d 298 (D.D.C. 2005), *mot. to dismiss granted,* No. 05-5145, 2006 U.S. App. LEXIS 615 (D.C. Cir. 2006) (dismissing the case for lack of appellate jurisdiction), *mot. to dismiss on different grounds denied,* 517 F. Supp. 2d 322 (D.D.C. 2007).

[2] "Kasimir Malevich: Suprematism," Deutsche Guggenheim, Berlin, January 14 – April 27, 2003; The Guggenheim Museum, New York May 13 – September 7, 2003; The Menil Collection, Houston, October 3, 2003 – January 11, 2004).

[3] Protection under the Act goes beyond seizure to include "any judicial process . . . for the purpose of or having the effect of depriving" the exhibiting institution of "custody or control" of a cultural object.

ment for the protection. The City claimed immunity from lawsuit based on that protection (in fact, the paintings themselves were not seized, and were returned to the Stedelijk), but the lower court held that the immunity of artwork from seizure under the Act did not immunize the City from the jurisdiction of the U.S. courts. The City appealed the ruling to the Circuit Court, with the U.S. Justice Dept., on behalf of the State Department, submitting an amicus or "friend of the court" brief. The Heirs were preparing to submit their brief to the court when the settlement was reached.

BACKGROUND

The complicated facts in the case go back to 1927, when Malevich took more than 100 works to Berlin for an exhibition. When he was unexpectedly called back to Russia, he left the works with friends and colleagues in Germany for safekeeping, intending to return. He did not. The heirs said that he didn't have the works shipped back to Russia because Stalinist "condemnation of abstract art would undoubtedly have led to their confiscation and destruction." Whatever the reasons, Malevich died in Russia soon thereafter, leaving a wife and five children. Between1935-38, some of the art he left in Germany made its way to museum collections in the U.S., and in 1999 suits by the Malevich heirs against the Museum of Modern Art in New York and the Busch-Reisinger Museum at Harvard for works that entered their collections were amicably settled.

Unlike MoMA and the Busch-Reisinger, the Stedelijk rejected the family's requests and asserted that its purchase of the Malevich Collection was valid and that it had also acquired ownership in 1993 through "acquisitive prescription"(the Statute of Limitations).

The heirs, however, contended that the Stedelijk did not acquire the works legally — that Hugo Häring, the architect to whom Malevich entrusted the works, had no legal right to "sell" them to the Stedelijk. Moreover, they said, during the almost 30 years that he was responsible for the works Häring, himself, had declared repeatedly that he was not their owner, merely their trustee. All these issues, together with the unresolved questions relating to the FISA, became moot with the recent settlement.

—S.F.

"His spatter is masterful, but his dribbles lack conviction."

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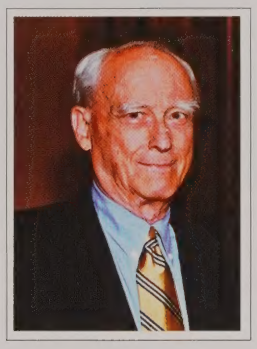
In Memoriam

WILLIAM BRIGHT JONES



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BUSINESSMAN, COLLECTOR, SCHOLAR

PRESIDENT
IFAR BOARD OF DIRECTORS
1985–1987

ROBERT SCHMIT

DIED JANUARY 11, 2008

GALLERIST, AUTHOR, CONNOISSEUR

MEMBER
IFAR ART ADVISORY COUNCIL
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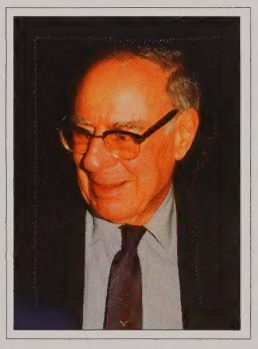
KLAUS G. PERLS



DIED JUNE 2, 2008

GALLERIST, SCHOLAR, CONNOISSEUR

MEMBER
IFAR ART ADVISORY COUNCIL
1986–2008

ARE THEY POLLOCKS?

WHAT SCIENCE TELLS US ABOUT THE MATTER PAINTINGS

AN *IFAR EVENING*, NOVEMBER 28, 2007

EDITOR'S NOTE: *The following are edited versions of talks from an IFAR Evening held at the National Academy in New York in November 2007. Partial support for the program came from the Ida and William Rosenthal Foundation. Before a standing-room-only audience, two scientists and an art historian discussed a large group of recently discovered works whose initial attribution to Jackson Pollock has been called into question. In an effort to resolve the questions, three different scientific teams analyzed the material properties of the works. Not all their results were made public until the IFAR Evening. The views expressed in the talks are those of the authors. Images of the disputed works are reproduced in conformity with the Fair Use provisions of copyright law. Since their authorship is as yet undetermined, the copyright holder is unknown.*

INTRODUCTION

SHARON FLESCHER*

IFAR is proud to present these edited talks whose subject we come to quite naturally. Ever since the Pollock-Krasner Foundation formally stopped reviewing works attributed to Pollock in the late 1990s, many purported Pollocks have been submitted to IFAR's own Art Authentication Research Service. The paintings under discussion, however, were not submitted to us. Therefore, to borrow a cliché, we don't have a horse in this race but are very interested in the issues.

We were honored that the three distinguished speakers (Fig. 1), two of whom had not spoken publicly about this subject before, agreed to speak for us and that they — and others — trusted us to deal with this sensitive material objectively.

A brief introduction is in order. In 2002, Alex Matter, a filmmaker, found a large group of paintings in an East Hampton, Long Island storage unit once belonging to his deceased father, Herbert Matter, a photographer and friend of Jackson Pollock. The works were wrapped in brown Kraft paper bearing these words in what is believed to be Herbert Matters' handwriting:

> **"Pollock (1946–49)/Tudor City (1940–1949)/ 32 Jackson experimental/works (gift + purchase)/ bad condition./ 4 both sides. All drawing boards./ Robi paints."**

The inscription was dated **"MacDougal Alley 1958."**

The discovery — front-page news when it was made public in 2005 — has spurred considerable controversy about the attribution of what are now called the Matter Paintings. It has also spurred significant new research into the pigments and other materials in the disputed works — the focus of this IFAR program — and the professional and artistic relationship between Herbert Matter and Jackson Pollock, resulting in new information suggesting that the influence was as much from Matter to Pollock, as the other way around.

* Sharon Flescher, Ph.D., is Executive Director of IFAR and Editor-in-Chief of the *IFAR Journal.*

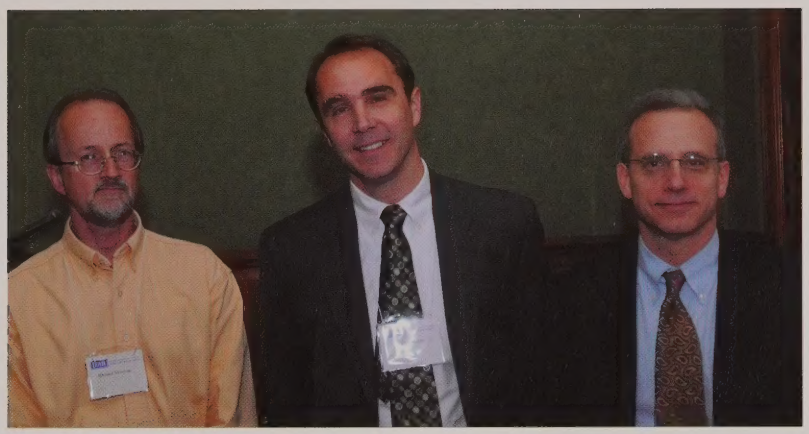


FIGURE 1. The three speakers, left to right: Richard Newman, James Martin, Pepe Karmel.

Much of the latter information can be found in the substantive and impressive catalogue (Fig. 2) for the *Pollock Matters* exhibition[1] curated by Ellen Landau, a professor at Case Western University and a respected Pollock scholar,[2] who has been one of the main proponents of a Pollock attribution for the works. We invited Professor Landau to participate in the program, but she graciously declined.

The exhibition had two venues — the McMullen Museum of Art, Boston College (Sept. – Dec. 2007) and the Everson Museum of Art, Syracuse (Dec. 2007 – March 2008). Along with the disputed paintings, the exhibition featured dozens of other works and documents illuminating the Pollock-Matter relationship.

The following articles, in sequence, are by Dr. Pepe Karmel, Chair and Associate Professor, Department of Art History, New York University. He was Co-Curator, with the late Kirk Varnedoe, of the 1998 Jackson Pollock retrospective at the Museum of Modern Art in New York. Professor Karmel is the non-scientist of the group and discusses the disputed works in the context of connoisseurship and art history.

Next is Richard Newman, head of scientific research, Museum of Fine Arts, Boston. Mr. Newman was commissioned to conduct scientific tests on nine of the disputed paintings. He also contributed an article to the McMullen Museum exhibition catalogue.

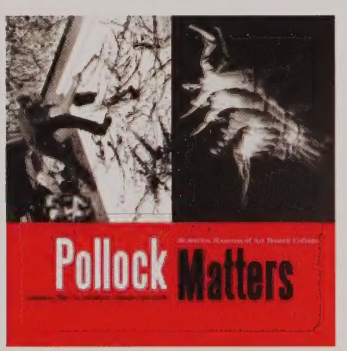


FIGURE 2. Catalogue cover, *Pollock Matters*, exhibition organized by the McMullen Museum of Art.

And last is James Martin, research scientist, and principal and founder of Orion Analytical, LLC, a materials analysis and consulting firm. Mr. Martin studied twenty-three of the disputed works and made the full results of those studies public for the first time at the *IFAR Evening*.

• • •

1 Ellen G. Landau and Claude Cernuschi, ed., *Pollock Matters* (Boston: McMullen Museum of Art, Distributed by University of Chicago Press, 2007).

2 Ellen G. Landau is the Andrew W. Mellon Professor of the Humanities, Case Western Reserve University, and the author of *Lee Krasner: A Catalogue Raisonné* (New York: Harry N. Abrams, 1995) and *Jackson Pollock* (New York: Harry N. Abrams, 1989).

WHAT'S THE MATTER WITH POLLOCK?

ISSUES OF CONNOISSEURSHIP AND ABSTRACTION

PEPE KARMEL*

Although the *IFAR Evening* focus is on technical information, I will discuss a few art historical questions that have been raised by the discovery of the Matter Paintings. Recent email exchanges with Ellen Landau have reminded me that this is not just an argument about the authenticity of these newly discovered canvases and drawings. As is beautifully demonstrated in the *Pollock Matters* exhibition catalogue, Ellen Landau has done a great deal of art historical research on the relationship between Jackson Pollock and Lee Krasner and Herbert and Mercedes Matter. This is a fascinating chapter in the history of the 1940s and 50s that should not be obscured by the debate over authenticity. Indeed, Ellen makes an argument, outlined originally in a talk she gave at the College Art Association (2006), that this relationship is important because of Herbert Matter's influence on Pollock.

PICASSO — MATTER — POLLOCK

Many interesting comparisons emerge from the exhibition and the catalogue. Particularly notable are the "light pen drawings" done by Herbert Matter in 1943, with their zig-zagging lines suspended in space. There is an obvious resemblance between these works and later drawings by Pollock such as Figure 1, an abstract figure of 1948–1949 that Pollock gave to Herbert and Mercedes Matter. There is a striking similarity in the kind of interlace and freedom of the movement. In one case, a light pen being waved in the air; in the other case, paint being dripped onto paper. It makes you think that there is a connection. More than that — and here I am appropriating Ellen's brilliant research for my own uses — it seems to me that this fills in a hole in art history. One of the things that has fascinated me for many years is the relationship between Picasso and Pollock.

"I think we can establish a connection from Picasso to Matter, and then from Matter to Pollock. This seems to be a genuine advance in scholarship that Ellen Landau has created . . . This does not, however, answer the question of the attribution of the Matter Pollocks . . ."

We know that Pollock was almost obsessed with Picasso, that for many years he saw his ambitions as an artist at first to equal him, to digest him, and then somehow go beyond him, which, indeed, he finally succeeded in doing. There is value, therefore, in looking not only at the obvious connections, but at the less obvious ones. I argued at the Jackson Pollock Symposium in 1999 and in an article based on that[1] that there was a significant connection between the kind of interlaced style that Picasso had worked out in the mid

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[1] See Pepe Karmel, "A Sum of Destruction," in Kirk Varnedoe and Pepe Karmel, eds., *Jackson Pollock: New Approaches (exh. cat.)*, (New York: The Museum of Modern Art, 1999), pp. 71–100.

1920s, or even earlier, and the kind of interlace that you find in Pollock's work. I can illustrate that now with a new set of images — there *is* a little bit of art historical progress from time to time.

Figure 2 is a 1919 sketch by Picasso for the sheet music of *Ragtime* by Igor Stravinsky. When compared with Jackson Pollock's *Number 14, 1948* (Fig. 3), not just the freedom, the liquidity, and the curvature of line, but even details, like the swelling and shrinking and the extraordinary dynamism of these images, are clearly similar from the Picasso to the Pollock. Of course, there are also very significant differences. The Picasso is figurative, however Surrealistic and modified, whereas the Pollock really seems to be nonfigurative. I have been convinced for a long time that there was a connection, although it was not easy to say what the connection was. This kind of work by Picasso was not generally available. It was not shown in New York and was not often reproduced. So I always had a nagging, guilty itch about my argument, that I couldn't really show how Pollock had absorbed this connection. It seems to me that this is where Herbert Matter comes in. It is clear that Matter had learned about these kinds of Picassos.

Figure 4 shows a Picasso etching, *Painter with a Model Knitting*, that Matter and indeed Pollock may have seen. Executed in 1927, it was published in 1931 by Ambroise Vollard in *Le Chef d'oeuvre inconnu*. I imagine one would have been able to see it at Weyhe's bookshop or others in New York City in the 1930s and the 40s. Picasso's etching seems to have helped inspire Matter's elegant light pen drawings. The freely moving, interlacing lines of Matter's abstract images clearly resemble the interlacing lines and curves on the easel of the painter in Picasso's etching.

There isn't time to go into the narrative which explains why the Picasso looks as it does. But, I think we can establish a connection from Picasso to Matter, and then from Matter to Pollock. This seems to be a genuine advance in scholarship that Ellen Landau has created, and I am deeply grateful to her for that. This does not, however, answer the question of the attribution of the Matter Pollocks, as we seem to call

FIGURE 1. JACKSON POLLOCK, *Figure*, c.1948-49. Enamel on paper. 31" x 23". (JPCR, Vol. III, no. 783.) © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

"There hasn't been much talk of what these pictures really look like and how convincing they are as Pollocks. . . . which is what I would like to do now."

them these days. There is a very simple point that is worth making, which is that this is not just an argument about materials. If there is something wrong with the materials, then there is something probably wrong with the pictures. But it is *not* that simple, since we know that these paintings were restored. Richard Newman and James Martin will discuss how they determine whether a given pigment is from the original picture or from a restoration. But let us make a hypothetical argument: suppose it turned out that the materials were 100% okay, that they were all verifiably the right materials for pictures that were made in the late 1940s or perhaps the early 1950s. Would that prove that these pictures were Pollocks? No, obviously it would not prove they were Pollocks; it would prove that they *might* be Pollocks. It wouldn't rule them out; that would be the achievement.

FIGURE 2. PABLO PICASSO. *Sketch for Ragtime,* 1919. Photo: Réunion des Musées Nationaux / Art Resource, NY. © 2008 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

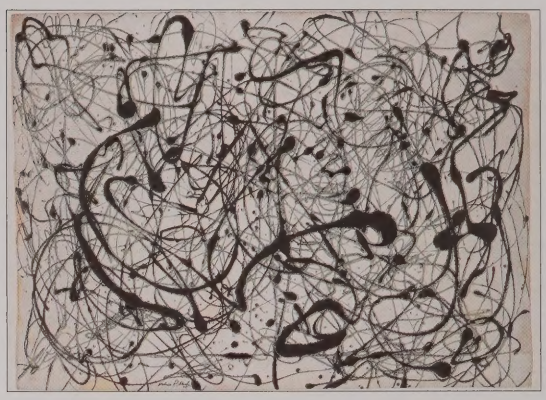

FIGURE 3. JACKSON POLLOCK. *Number 14, 1948,* 1948. Enamel on gesso on paper. 22 ¾" x 31". Yale University Art Gallery. (JPCR, Vol. II, no. 204.) Photo: Yale University Art Gallery /Art Resource, NY. © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

"LOOKING" AT THE MATTER PAINTINGS

That brings us to a question that, it seems to me, has been mysteriously absent from the public discussion of these works. There has been a great deal of talk about the dramatic circumstances of their discovery; argument over whether they are real or not real; and discussion about how much they'd be worth if they *were* real. As usual, we tend to be blinded by money. These are hallucinatory sums to most of us. But there hasn't been much talk of what these pictures really look like and how convincing they are as Pollocks. People have given opinions in a very general way, but they haven't discussed it in detail, which is what I would like to do now.

FIGURE 4. PABLO PICASSO. *Painter with a Model Knitting,* 1927. Etching. Published in *Le chef-d'oeuvre inconnu,* 1931. Photo: Digital Image © The Museum of Modern Art / Licensed by SCALA /Art Resource, NY. © 2008 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Part of the problem has to do with the handling of the material. It has been very hard to get good reproductions of these works. I saw some of them briefly at Mark Borghi's gallery several years ago. Even an art historian's memory, however, is not necessarily perfect for pictures seen only for a few minutes. I did not get a good look at them again until the exhibition at the McMullen Museum. It is an absolutely fascinating show, whatever is decided about the authenticity of the works. But the reproductions in the catalogue are frustrating. I kept thinking that when the catalogue comes out there will finally be good reproductions to study, but in the event they are little postage stamp reproductions. If there is ever a second edition, I hope there will be nice, big plates. The unavailability of images is frustrating for all of us concerned with these pictures and issues.

The question is what do we learn from looking at the Matter Paintings? My reaction when I first saw them at the Borghi Gallery, and when I saw the little reproductions here and there, was "Yes, they look kind of like Pollocks, why not?" I realize that that does not sound like a scholarly reaction, but what is the next step beyond "Sure, they look kind of like Pollocks"? The first step of any real connoisseurship — not the kind that involves drinking tea with your pinkie sticking out, but the kind that actually involves look-

FIGURE 5. JACKSON POLLOCK. *Number 19,* 1949. Enamel on parchment, mounted on board. 31" x 22 ⅝". (JP-CR, Vol. II, no. 229.) © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

FIGURE 6. *Untitled no. 16,* recto. Poured media on board. Private Collection.

ing at the pictures — is to compare objects, so let us consider an actual Pollock (Fig. 5) juxtaposed with a Matter Pollock, *Untitled no. 16* (Fig. 6). Obviously, the palette is somewhat similar — there is a yellowish brown, mustard yellow, black, and white in both of the works. At first glance, one might feel that they are indeed similar, and this may seem to support the Pollock attribution. On the other hand, if you look at the Pollock, it is much less symmetrical than the other picture. The most obvious marks of the Pollock are the very large strokes of white towards the center of the picture, descending, going sideways, then a big, broad stroke going across about a third of the way up from the bottom.

In fact, the more we look at the actual Pollock, the more we realize that our clichéd idea of Pollock as a painter of allover homogeneous pictures is simply not the case. This is a verbal idea that was promulgated by Clement Greenberg, who had beautiful eloquent theories about alloverness, the polyphonic picture, and all those wonderful concepts of the 1950s. This Pollock is to some extent an allover composition, but it actually has a lot more variation, a lot more asymmetry than you might think from Clement Greenberg's description. Conversely, the Matter picture (Fig. 6) is

"Conversely, the Matter picture is indeed extremely homogeneous, extremely allover, extremely polyphonic in the sense outlined by Greenberg.... It corresponds very nicely with Greenberg. The question is how well does it correspond to Pollock?"

extremely homogeneous, extremely allover, extremely polyphonic in the sense outlined by Greenberg. It corresponds very nicely with Greenberg. The question is how well does it correspond to Pollock?

Let us take another example. If we compare *Untitled no. 14* (Fig. 8) with Pollock's *The Wooden Horse, Number 10A, 1948* (Fig. 7), we again see a general similarity of color and facture. At first glance, the general look or feeling seems quite similar. If we examine the Pollock more carefully, however, we notice that each area is quite different. The picture is called *Wooden Horse* because there is a wooden piece of a rocking horse collaged onto the surface. It forms part of a diamond shape on the left. Then there is a big, white loop that circles back to the left; a long descending line that runs through the center and descends to the right; and then a big quasi circle at the upper right-hand corner. The Matter Painting (Fig. 10) is much more homogeneous. It might be argued that it is a series of similar

FIGURE 7. JACKSON POLLOCK. ***The Wooden Horse, No. 10A, 1948,*** **1948. Oil, enamel, and wood hobbyhorse head on brown cotton canvas, mounted on fiberboard. 35 ½" x 75". Moderna Museet, Stockholm. (JPCR, Vol. II, no. 207.) © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.**

FIGURE 8. ***Untitled no. 14,*** **recto. Poured media on board. 12 ½" x 18 ¼". Private Collection.**

forms — similar vertical squiggles one after the other in a frieze type of arrangement. This type of repetitive, frieze-like composition is indeed found in works by Pollock, but not in Pollocks of this scale. This is another one of those issues that you start stumbling across when worrying about authenticity: namely, is it the right scale? Imitators often work with reproductions, which lose the scale. They make pictures that might be credible if they were two or three times bigger but maybe not credible at the size they actually are. This is another issue that comes up with *Untitled no. 14.*

One of the most fascinating Matter pictures, *Untitled no. 9* (Fig. 10), makes an interesting comparison with Pollock's *Number 4, 1948: Gray and Red* (Fig. 9), a painting — or drawing — on paper. What they have in common is an asymmetrical composition. There is something that looks very much like a figure, on the left of the Matter Pollock. It's got a little head with an eye sticking out; a crossbar of arms; a long stroke descending, and then sticklike legs. When I first saw this picture, I was thrilled because I thought that it confirmed all my theories about figures in Pollock, for which I've become somewhat notorious. And then I thought, hmm, maybe that is not a good thing. Maybe the figure was painted by someone who read my essay on figures in Pollock, or maybe not, because all you have to do is look to find them.

Rosalind Krauss notwithstanding, there are lots of visible figures in Pollocks.[2] Pollock's *Number 4, 1948* (Fig. 9) shows this. The big loop towards the upper left seems to be a head-like form with loopy arms below it and then a body that goes down at a similar angle. This appears very clearly in an open space in the drawing. The drawing becomes more clotted as we move towards the center or the right, in a way that is somewhat similar to the Matter Pollock (Fig. 10).

On the other hand, however, there is a kind of smoothness, dynamism and elegance — very subjective words — in the Pollock drawing. But if you look at the individual lines in the Matter picture, they seem to be made out of a series of dots even where the trajectory of the line is a long, swooping form. The line stops over and over; it shrinks; it swells; it shrinks; it swells. This is not typical of Pollock. We have all seen the films of Pollock drawing a stick or brush in the air and the paint just falling smoothly off it. It is hard to figure out how the little dot by dot lines in the Matter picture (Fig. 10) would have been produced using Pollock's typical methods.

Of course, this idea of "typical" is a kind of Procrustean bed, which is why we should be cautious about saying that a picture isn't by so and so. That kind of connoisseurship reduces an artist to the lowest common denominator. You find a group of works that

[2] See Rosalind E. Krauss, "The Crisis of the Easel Picture," in Kirk Varnedoe and Pepe Karmel, eds., *Jackson Pollock: New Approaches* (New York: The Museum of Modern Art, 1999), pp. 155-156.

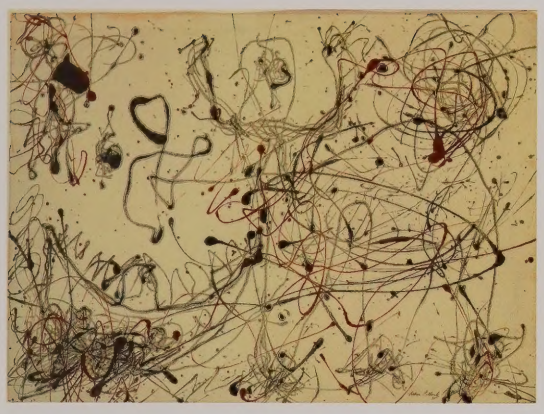

FIGURE 9. JACKSON POLLOCK. *Number 4, 1948: Gray and Red*, 1948. Oil on gesso on paper. 22 ½" x 30 ⅞". FRWAF AC# 3012. Frederick R. Weisman Art Foundation, Los Angeles, CA. © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

FIGURE 10. *Untitled no. 9.* Gum and acrylic emulsion on paperboard. 12" x 16". Private Collection.

have a lot in common, and you say that anything that is different is not by the artist, whether it is Pollock or Rembrandt. Maybe you have just denied the artist the right to experiment, to be different.

"The line stops over and over; it shrinks; it swells; it shrinks; it swells. This is not typical of Pollock."

That said, we can make similar points by comparing the same Matter painting to another Pollock work, a print from 1946, which is in the supplement to the catalogue raisonné (Fig. 11). It has a series of figures. Once again, in the upper left, there is a loopy head, this time with an eye and mouth. This print is closer in some ways to the figure on the left of the Matter Pollock. But note how the figure in the Matter Pollock is seen in three-quarter view. Whoever drew it seems to have imagined a nice, round, Charlie Brown kind of a head, seen at an angle with one eye visible. It is clear from the 1946 Pollock print, however, and from other Pollocks, that Pollock didn't think that way. Pollock laid down either graphic figures or stick figures. There was no intimation of foreshortening or three-dimensional space in the classical Pollocks. Even when there are figures, there is no figural space. Thus, the head in the Matter painting (Fig. 10) started to look "off" to me — crude, although the figures in the Pollock look crude too. A few years ago, I walked into a show at the Jan Krugier Gallery and saw what looked at first glance like a Miró, but a crude, ham-fisted Miró. I thought that it was a striking picture, the weirdest Miró I had ever seen. It wasn't a Miró, it was an early Pollock. So, crudeness can be a sign of authenticity, but in this case, the crudeness of the figure in the Matter Painting bothers me.

Something else about this picture bothers me, namely — and here I'm trespassing on Richard Newman's and James Martin's territory — the quality of the ground. A macrophotograph (Fig. 12) of a small section of Figure 10 shows a number of crevices in the ground, where the paint is quite thick and it has split open. There are many such crevices in this Matter picture. I have never seen a crevice like this in an actual Pollock. He did not typically work with thick grounds; he worked with very thin grounds, if there were any grounds at all. When the paint builds up quite thickly, when he lays down a single line that stands up three dimensionally, those lines often crack transversally. If the line goes one way, the crack goes across it, but I have never seen a thick ground, nor have I seen one that just opened up in fissures, as though it shrank when it dried and then cracked open. Then again, if you accept the hypothesis that Pollock was just working in Matter's studio, that he was using different

FIGURE 11. JACKSON POLLOCK, *Untitled,* c.1946. Black ink on tan cardstock. Sheet: 11" x 8 ½"; Image: 8 ½" x 5 ½". (JPCR suppl. 36.) © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

FIGURE 12. Macrophoto of detail of *Untitled no. 9* (Fig. 10).

materials, etc., you can explain the discrepancies with some kind of epicycle, but it is a very odd thing to see in a Pollock, as I said to Mark Borghi years ago.

There are also a group of drawings, such as *Untitled no. 22* (Fig. 13), in the *Pollock Matters* exhibition at the McMullen Museum. When compared to a drawing by Pollock, for example, one that is in the Staatsgalerie in Stuttgart (JP CR #797), you realize how much the newly discovered drawing is loopy, decorative, homogeneous, and symmetrical. The Pollock, on the other hand, has different size lines in the central form and an irregular form on the right. There is a constant variety in the Pollock that you do not find in the Matter drawing, except in the big area at the bottom, where the paint clots, but it clots again in a series of overlapping dots, which is something I can't ever remember seeing in an actual Pollock.

If we compare Figure 13 to another Pollock drawing c.1950 (Fig. 14), one from Lee Krasner's collection, there's a roughness, intensity, and asymmetry in the forms of the Pollock that is quite different from the newly found drawing. Interestingly, the Pollock has two versions of the same form on the sheet, so, as Jim Coddington once said in an essay entitled "No Chaos, Damn It,"[3] this is a very deliberate artist who could set out to make a form and repeat it in variations when he chose to.

It seems to me that the closest comparison to the new drawing (Fig. 13) are the light pen drawings by Herbert Matter discussed earlier. The simplest way of explaining this is that both the light pen drawings and the enamel drawing are by Herbert Matter. The wall labels in the Boston College exhibition in a number of instances point out the similarities between the Herbert Matter photographs, the light pen drawings, the experiments in ink and glycerin, and the "new" Pollocks that were discovered. Isn't it striking they say; doesn't this demonstrate how Matter influenced Pollock? It seems to me, however, by Occam's Razor, that there is another explanation, or a simpler explanation, which is that the works in question are by Herbert Matter. Indeed, if we look again at *Untitled no. 14* (Fig. 8) and the quality of the white lines, they have a beautiful, decorative, cheerful quality, that is, in fact, not very much like Pollock, but is a great deal like Herbert Matter. The same is true for *Untitled no. 22* (Fig. 13), which I believe is also by Herbert Matter.

I want to come back to and end with the famous phrase on the brown wrapper that Alex Matter found and opened, which Mark Borghi also showed me. What it says is not "Experiments by Pollock." It says, "Pollock Experiments." This phrase, as I remarked

[3] James Coddington, "No Chaos, Damn It," in *Jackson Pollock: New Approaches, op.cit.,* pp. 101-117.

FIGURE 13. *Untitled no. 22.* **Enamel on paper. 17" x 14". Private Collection.**

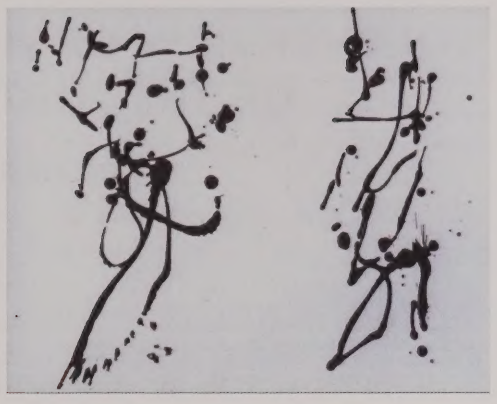

FIGURE 14. JACKSON POLLOCK. *Untitled Drawing,* **c.1950. Black ink on stiff blotting paper. 19 1/16" x 24 1/8". (JPCR, Vol. III, no. 796; formerly, Lee Krasner Collection.) © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.**

to him at the time, could be interpreted two ways. It could mean experiments by Pollock, which is the sense that has been taken by the proponents of these works, but it could also mean experiments in the manner of Pollock, and that is what I prefer for it to mean.

What we are looking at are experiments by Herbert Matter, or someone very close to him, in the manner of Pollock, and they were intended as such. These do not look to me like forgeries. They look like something that you find a great many of in the 1950s — experiments in the manner of Pollock. This for me is a cause for celebration, for being excited about Pollock's influence, and the way he opened up new possibilities for other artists. But the pictures are not a new bunch of Pollocks.

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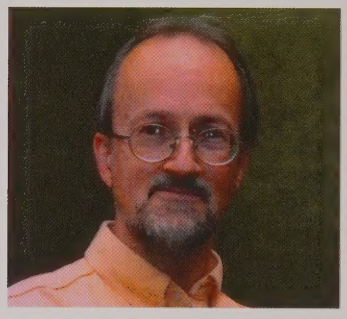
AN OVERVIEW OF THE SCIENTIFIC ANALYSIS OF THE "MATTER PAINTINGS"

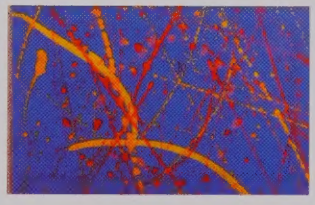
RICHARD NEWMAN*



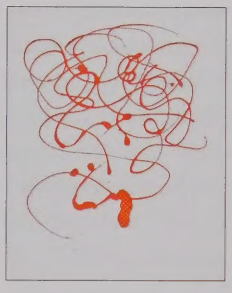
The following discussion, which was coordinated with James Martin's more detailed discussion, provides an overview of scientific analyses that have been carried out on the Matter Paintings. The name 'Matter Paintings', which was applied to the group in the Boston College *Pollock Matters* exhibition (with no attribution to a specific artist), will be used throughout this presentation.

The Matter Paintings can be divided into four groups (Fig. 1). Approximately three quarters are small paintings on board (Fig. 1, far left). Although variable in appearance and complexity, this first group seems to have been done by pouring or dripping paint onto a fairly thick cardboard substrate. Their sizes range from about 7 x 9 inches to about 12 x 18 inches. These paintings were all found in a brown paper wrapper labeled by Herbert Matter (Fig. 2).

22 small paintings on board
Found (wrapped in brown paper labeled by Herbert Matter) at the Long Island storage facility Home Sweet Home; Several are painted on both sides. Sizes range from about 7" x 9" to 12" x 18".
Shown: *Untitled no. 17* (MBJP 15).



3 gouache sketches
Found (wrapped in brown paper labeled by Herbert Matter) at the Long Island storage facility Home Sweet Home. Two are about 7" x 11", one is 9" x 11".
Shown: *Untitled (Horizontal I)* (MBJP 23).



3 enamel paintings on paper
Found in flat storage drawers at Herbert and Mercedes Matter's home). All 17" x 14".
Shown: *Untitled no. 22* (MBJP 18).

1 large painting on board
Found leaning against the brown paper-wrapped paintings at the Long Island storage facility. Shown: *Untitled no. 24* (MBJP 19), 30" x 23".

FIGURE 1. An overview of the Matter Paintings.

* Richard Newman is Head of Scientific Research, Museum of Fine Arts, Boston. He directed a team of researchers who examined nine of the Matter Paintings.

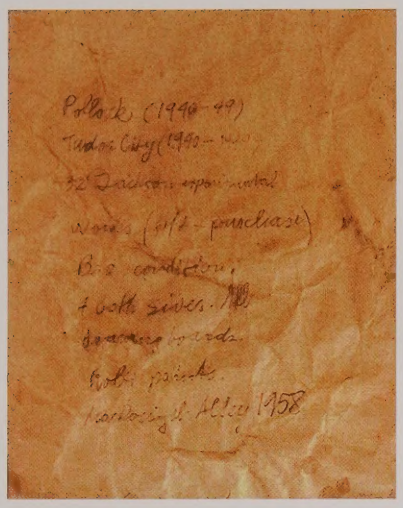


FIGURE 2. The brown paper wrapper with writing by Herbert Matter. The second line from the bottom notes that the paintings were done with "Robi paints." Photo: Courtesy McMullen Museum.

In the same brown paper wrapper were three gouache sketches — all very simple images on a fairly thick paper substrate painted bright blue (Fig. 1, second from left).

Leaning against the brown paper wrapper was one large painting on a masonite-like board (Fig. 1, far right). And finally, there are three enamel paintings consisting of red paint dripped onto paper (Fig. 1, third from left). These were found in Herbert and Mercedes Matter's *home*, not in the brown paper wrapper, or leaning against it.

Only three of the Matter Paintings have not yet undergone any scientific examination

I will focus on the material analyses of the paints and substrates and will exclude, as will James Martin, the mathematical fractal studies, which have been carried out by at least three researchers (or research groups) so far, with quite different results. We will also exclude conservator analyses. Two of the Matter Paintings have fingerprints on them, and one of the fingerprints was examined by a conservator, who published an essay in the Boston College exhibition catalogue.

Material analyses on the Matter Paintings have been carried out by three research groups to date. The first and the most extensive analyses were carried out by Orion Analytical (headed by James Martin), which examined about three-quarters of the paintings. Only a few of those results had been published before this IFAR program. Three of the small paintings on board were studied at the Harvard University Art Museums by a team of curators, conservation scientists and conservators. The same three paintings had been previously examined by Orion Analytical. The Harvard results were published online at the end of January 2007.[1]

Finally, nine of the paintings were studied at the Museum of Fine Arts, Boston, six of which had been previously examined by Orion. Three of the small paintings on board that we examined in Boston had not been previously studied by either Harvard or Orion. Our results were published in an essay in the *Pollock Matters* exhibition catalogue at the beginning of September.[2]

Only three of the Matter Paintings have not yet undergone any scientific examination: two of the small paintings on board and one of the gouache sketches.

WHAT CAN MATERIAL ANALYSIS TELL US?

What can the material analysis of a painting tell us? Identification of the pigments and binding media will not tell us who created the paintings, or exactly when they were created. Suppose we take any one of the Matter Paintings and begin with the hypothesis that Jackson Pollock created it. If the materials identified in the painting were known to have been available during Pollock's lifetime, then the attribution to Pollock

[1] See "Technical Analysis of Three Paintings Attributed to Jackson Pollock," Harvard University Art Museums, January 29, 2007, at *http://www.artmuseums.harvard.edu/home/HUAMreport012907.pdf*. Research team: H. Cooper, N. Khandekar, C. Mancusi-Ungaro, C. Rosenberger (with K. Eremin, D. Kirby, K. Smith, J. Stenger)

[2] R. Newman and M. Derrick, "Scientific Examination of Nine of the Matter Paintings," in Ellen Landau and Claude Cernuschi, ed., *Pollock Matters* (Boston: McMullen Museum of Art, distributed by University of Chicago Press, 2007), pp. 105-129.

FIGURE 3. ***Untitled no. 15*** **(MBJP 16). Photo shows the front of a double-sided painting that was heavily restored.**

would be possible. The possibility of a Pollock attribution might be a bit stronger if the specific materials identified in a problematic painting were ones actually known to have been used by Pollock (based on research that has been published on Pollock's painting materials). And, of course, if there are any unusual combinations of materials found in the painting under investigation that were known to have been used by Pollock, then the possibility of an attribution may be even stronger.

If, on the other hand, some of the materials found in the painting were not available in the artist's lifetime, then the painting clearly could not have been done by Pollock. The certainty of that conclusion becomes stronger if we are certain about the dates when the anachronistic materials were introduced.

The conclusions that have been reached from the material analyses by all the researchers can be summarized as follows: The two gouache sketches that have been studied, the large painting on board, and the three small enamel paintings contain no pigments or binding media not available before 1956 (when Pollock died).[3] So, strictly from a material point of view, an attribution to Jackson Pollock might be possible for those six paintings.

The situation is quite different in the case of the small paintings on board. Most of the ones that have been examined have been found to contain one or more

[3] The brown wrapping paper, in which the gouache sketches were found, suggests, however, that the works were created by 1949.

> "All of us who study materials in works of art would agree that identifications are not always 100% certain. . ."

pigments that were not patented, to the best of our knowledge, until after Jackson Pollock's death, and in some instances, very long after Pollock's death. Many of the paints contain plant gums, the traditional binder of watercolor and gouache paints. Other paints in the small paintings seem to be bound with acrylics, and some appear to contain both gums and acrylics. Some of the specific types of acrylics identified in the Matter Paintings were not available until after Pollock's death.

ACCURACY OF IDENTIFICATION

I would like to address some of the concerns that have been raised about the material analyses and the conclusions drawn from them. These are subjects worthy of more extensive discussion, but I can only offer a few comments here. One concern has to do with the accuracy of the identification of the pigments and binders.

All of us who study materials in works of art would agree that identifications are not always 100% certain for various reasons. Moreover, there are different levels of detail in material identification. It is not always possible to identify all materials at the same level of detail. In other words, there are more generic levels, and more specific levels of identification. The degree of certainty in identification varies, but is generally highest when multiple analytical techniques confirm the identification. In the case of the Matter Paintings, all three research groups (Orion, Harvard, and the MFA, Boston) have found many of the same materials using multiple identification techniques.

FIGURE 4. Photo showing the present appearance of the back of *Untitled no. 15* (MBJP 16).

PRIOR RESTORATION

Another concern pertains to possible interference from restoration materials. It is true that most of the Matter Paintings had been restored before they were studied. Most of the restoration, as reported by the conservator, and as observed on the paintings themselves, involved application of adhesives and coatings, which contain no pigments. The adhesives and coatings might interfere with correct identification of the original paint *binders,* but there is very little likelihood of interference with the original *pigments* since the conservator applied very little pigmented material during his restorations.

There is very little documentation of the paintings before restoration. Figure 3 shows the front of a double-sided, small painting on board (*Untitled no. 5;* MBJP16)[4] after treatment. Before treatment the substrate was very distorted. It was bowed outwards, and the corners were all bowed backwards. After treatment it was flat. Figure 4 shows the back of the restored picture. Careful comparison of photographs of the front of the painting before and after treatment doesn't indicate that any paint was lost, or added, during the restoration, at least in this instance. Considerable amounts of adhesives and coatings were added, however, to strengthen the brittle and cracked paint. The shininess of the image on the back is due not to the original paint, but to the rather copious coatings that were applied on the back to hold the rather fragile paint together.

PATENT DATES

Still another concern that has been raised has to do with the dates of availability of particular pigments or binders. This is a very important point — maybe the most important — since the conclusions regarding whether Jackson Pollock could have created a particular painting depend very much on knowledge of these dates. For many modern pigments developed during the course of the twentieth century, patent dates are a matter of public record. For many modern binders, the dates of first use are less well established, and it is usually a more complicated matter to determine the exact time of their invention. For some materials it is quite possible that the first commercial paints in which they were used came on the market years after the patent date of the material. According to some specialists with whom we have talked, it may also be possible that a material was available before the patent date, for various reasons.

"In the case of the Matter Paintings,all three research groups (Orion, Harvard, and the MFA, Boston) have found many of the same materials using multiple identification techniques."

We would have more confidence in assigning the first date of availability of a material if we could refer to actual occurrences of the materials in well-dated modern paintings. Unfortunately, there are comparatively few detailed publications on the materials in twentieth century paintings as yet. It may eventually be possible, as more detailed analyses are carried out, to identify a material and assign it to a specific manufacturer, but, again, it is too early in the stage of technical examinations of twentieth century works of art to be able to say much along these lines. So, at the moment, the patent dates are the best information we

[4] The Matter Paintings are titled by number. The numbers in the Boston College exhibition catalogue, listed first in the captions and text of this article, do not always correspond with the numbers originally assigned to the paintings by Mark Borghi, the dealer who represented Alex Matter. These numbers, preceded by "MBJP," are listed second.

FIGURE 5. The shop belonging to Robert "Robi" Rebetez in Basel, Switzerland, shown in 1972. Photo: Hans Bertolf. Collections: Staatsarchiv des Kantons Basel-Stadt.

have on availability, but perhaps we shouldn't regard them as the *final* word on the first date of availability of a material.

"At the moment, the patent dates are the best information we have on availability, but perhaps we shouldn't regard them as the *final* word on the first date of availability of a material."

Related to this is the Robi "problem." The brown paper wrapper in which the small paintings and the gouache sketches were found (Fig. 2) stated that the works were done with Robi paints. Who was Robi? He was almost certainly Robert Rebetez, a Basel, Switzerland-based seller of artists' pigments and the brother-in-law of Herbert Matter (Fig. 5). Could paints obtained from Robi have contained pigments or binders that were not yet available in the United States? It is true that certain pigments or binders were probably available in Europe before they became available in the United States (and vice versa). Could Robi somehow have had access to a European-developed material well before its patent date? As I previously noted, we cannot absolutely state that a pigment patented in 1956, for example, could not have been available a few years earlier.

NUMBER OF ARTISTS' HANDS

The final concern regarding the dating of the Matter Paintings has to do with whether more than one artist could have been involved in creating certain of them. More than one campaign of paint application can quite easily be recognized in some of the small paintings on board. Figures 6A and B show one of the more colorful and complex paintings of the group.

The earliest layers of paint on this work consist of seven or eight colors applied at least partially on top of each other, with sufficient time between the application of each individual color to allow the underlying paint to completely dry. In the area shown in the detail (Fig. 6B), the patch of purple, which is more or less in the center, is sitting directly on the board substrate. On top of the purple patch are yellow, black, orange, and white paint. After these earliest layers were applied, and allowed to dry, little speckles were spread over the entire surface of the painting. They are visible in the detail (Fig. 6B), but can barely be seen without a microscope. Finally, some additional paint was added on top of the speckles. In the area shown in the detail, the white line visible at the top left is clearly on top of the speckles, and it even goes over cracks in the underlying paint. So, some amount of time passed between the applications of the earliest paint and these final layers, perhaps even between the speckles and the earlier layers of paint. But we do not know how much time might have passed, or whether more than one artist was involved in the painting.

Figure 7 is a detail from the upper edge of one of the double-sided paintings already discussed (Fig. 3). The blue-green areas of the painting are actually the exposed board substrate, which contains a very thin blue-green coating. The first paint consisted of a few thickly applied colors – black and orange in the area shown in the detail. Cracks developed, most likely during the drying of these thick paints, and some paint fell off, exposing the blue-green substrate. Perhaps the blue-green substrate was not visible at all after the first stage of painting, prior to the flaking. Other paint was applied after all of this damage had occurred. The red ochre color in the lower left corner

FIGURE 6A. *Untitled no. 17* (MBJP 15).

FIGURE 6B. A detail demonstrating the different applications of paint layers.

goes over the crack where a chip of paint was lost. Thus in this work, there were at least two campaigns of paint application. A considerable amount of paint from the first campaign was lost before the second campaign of paint was applied. But we do not know how much time passed between the two campaigns, nor do we know whether more than one artist was involved in applying the paints. It appears that more time passed between campaigns of paint in Figure 7 than did between the campaigns in Figure 6 because there is more damage. But on the other hand, damage such as this could have occurred fairly rapidly after the original paint had been applied.

PAINT AVAILABILITY AND CONCLUSION

Because more than one campaign of paint application can be recognized in a number of the small board paintings, it is important, in an analysis of the painting materials with an eye towards determining date of application, to look at the paint from the uppermost as well as the lowermost layers. All of us studying the Matter Paintings have done that. Figures 6 and 7 show two of the board paintings that James Martin had not previously studied. The pigments in both the upper and the lower layers of Figure 7 (which is a detail of Fig. 3) were available during Jackson Pollock's lifetime. Again, this does not mean that Jackson Pollock created the painting, only that the materials were available during his lifetime.

"The material data from this particular painting implies that it was mainly or entirely painted in the mid to later 1980s at the earliest. If this is indeed the case, then how did it find its way into a brown paper wrapper dated 1958 by Herbert Matter?"

But, the situation is very different for the painting in Figures 6A and B. I have built a timeline (Fig. 8) summarizing the pigments that have been identified in this painting and their approximate dates of first availability. There are at least 15 different pigments (and possibly others we did not identify). Well over half of the pigments have been on the market since before 1900, so they are not useful in dating the painting. Three pigments — the yellow, green, and white ones in the center of the chart — became available during Pollock's lifetime. The purple spot that I discussed in Figure 6B is done with a synthetic violet pigment that (according to our best current knowledge) was patented in 1952. That is a few years before Pollock's death, so it is possible that he could have used that pigment.

The two pigments at the bottom of the chart — the titanium oxide-coated mica pigment and the DPP red (diketopyrrolo-pyrrole red) — were developed after Pollock's lifetime, so far as we know from patent information. The coated mica pigments were developed in

FIGURE 7. A detail from the upper edge of *Untitled no. 15* (MBJP 16). For the full view, see FIG. 3. This detail reveals the damage and paint loss between the different campaigns of paint application.

the 1960s, a number of years after Pollock died. The particular variety found in this painting was not developed until the 1970s, as far as we know. The red-brown color in this painting contains a pigment that is in a class of materials not patented until the early 1980s.

These problematic pigments—one developed in the 1980s and the other developed in the 1970s—occur in the lower group of paint layers, *below* the speckles, so they seem to be associated with the early stages of the painting, not just the later stage. Thus, the material data from this particular painting implies that it was mainly or entirely painted in the mid to later 1980s at the earliest. If this is indeed the case, then how did it find its way into a brown paper wrapper dated 1958 by Herbert Matter? DPP red, found in this painting as well as in a number of the other paintings that were contained in the same wrapper, was not patented until a year before Herbert Matter died. The presence of this red pigment may even indicate that those paintings in which it is found date to after Matter's lifetime. If anything, this possibility even further deepens the mystery surrounding the origins of the Matter Paintings (or at least some of them), a mystery that may never be solved.

• • •

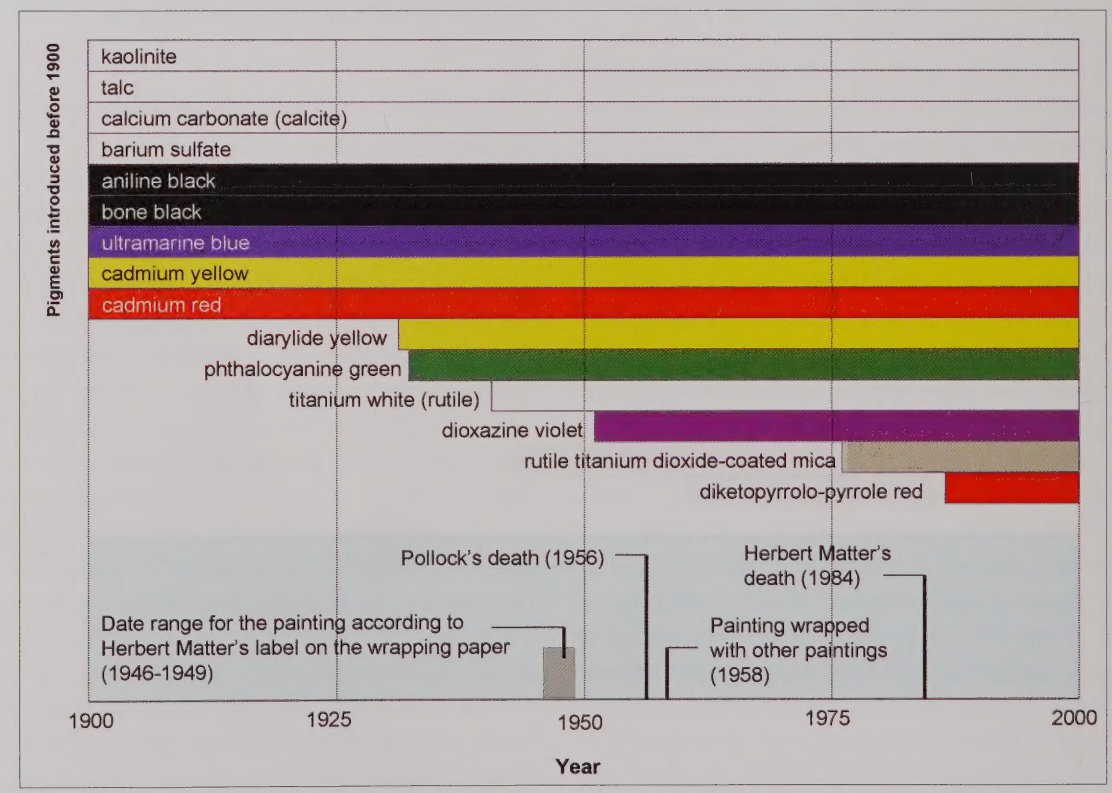
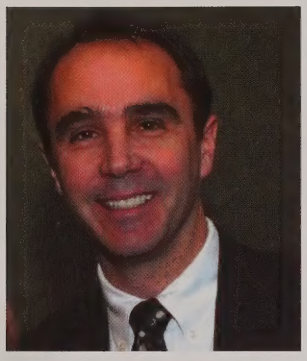


FIGURE 8. Fifteen pigments identified thus far in *Untitled no. 17* (MBJP 15).

WHAT MATERIALS TELL US ABOUT THE AGE AND ATTRIBUTION OF THE MATTER PAINTINGS

JAMES MARTIN*



AUTHENTICITY INVESTIGATIONS

Generally speaking, authenticity investigations seek to establish whether a work of art or other cultural property is the work of a particular person, place, or period. Authenticity investigations also might seek to establish whether the artwork is connected to a particular historical event or has other claimed attributes, such as having been exposed to a fire or having been part of a burial site.

Scholarly investigations of authenticity involve connoisseurship, provenance research, and scientific examination and analysis. Connoisseurs look at the design, style, and iconography (the appearance) of the cultural property and may offer an opinion on age, attribution, or authenticity based on visual similarities with works of a particular period, culture, or artist. Art historians research the completeness and validity of provenance (the documented history) of the property, such as purchase and sales records, illustrations or descriptions in exhibition catalogues, the meaning of marks and inscriptions, and so on. Scientists examine the structure and chemical composition (the physical substance) of the property to assess whether the materials and techniques used to create, alter, restore, and conserve the property are consistent with claimed attributes; strong similarities between known and unknown (or questioned) property may support claimed attributes, while identification of an evidently anachronistic material or technique of manufacture may expose a misattributed or fraudulent work of art.

Rigorous investigations of authenticity should include objective, dispassionate consideration of all known, and possibly conflicting, information about the work. Insatiable demand and record prices for fine art and artifacts have fueled optimistic attributions, willful misattributions, and creation of deceptive forgeries, provenance, and laboratory reports. Law enforcement has exposed elaborate schemes to pass off copies of known works as originals; even established works of art recorded in catalogues raisonnés may need to be examined and carefully researched.

FIGURE 1. Home Sweet Home warehouse in Wainscott, New York.

* James Martin is Principal, Orion Analytical, LLC, a materials analysis and consulting firm. He is a member of the American Academy of Forensic Sciences and a Fellow of the American Institute for Conservation of Historic and Artistic Works. Orion was retained in December 2005 to undertake an impartial study of a large group of the Matter Paintings for their owners and exhibition organizers, and, like Harvard and the MFA, has the right to disclose the findings publicly. It did so for the first time at the *IFAR Evening*, November 28, 2007.

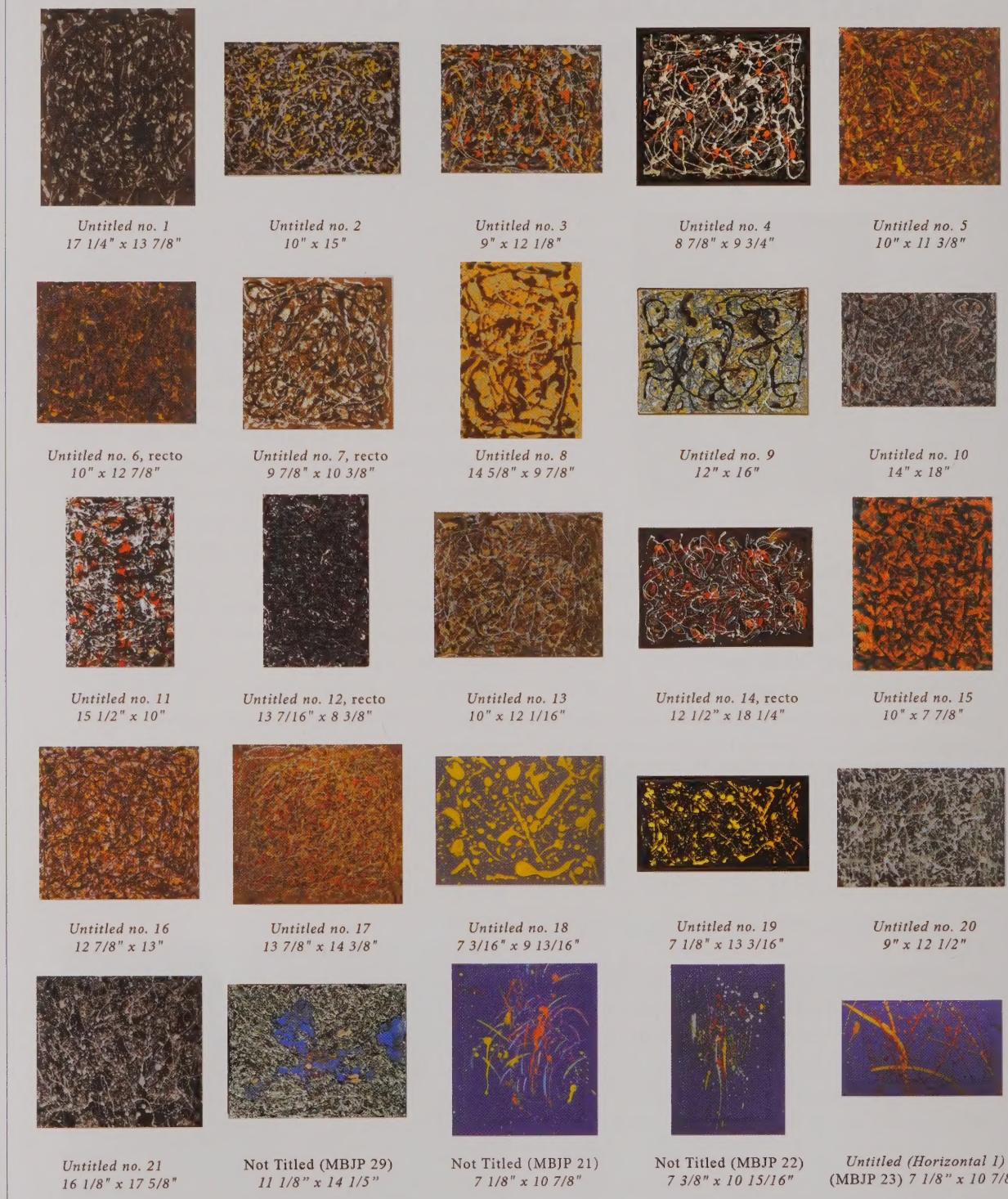


FIGURE 2. The 22 poured paintings and 3 gouache sketches on board.
Untitled no. 12, Coll. Mystic Aquarium, Connecticut. According to *Pollock Matters*, all other paintings, Private Collection.

THE MATTER PAINTINGS

According to *Pollock Matters*, a catalogue for an exhibition of the same name, which featured the Matter Paintings, Alex Matter reportedly discovered a group of paintings wrapped in brown paper in a Wainscott, (Long Island) New York warehouse in 2002[1] (Fig. 1). Three handwritten inscriptions appear on the brown paper wrapper: (1) "Pollock (1946-49)/Tudor City (1940-1949)/32 Jackson experimental/Works (gift + purchase)/Bad condition./4 both sides. All/drawing boards./Robi paints./MacDougal Alley 1958", (2) "Pollock experimental", and (3) "Pollock experimental works". The lengthiest wrapper inscription refers to 32 works — all on drawing boards.

Dr. Ellen Landau, curator of the exhibition and co-editor of the exhibition catalogue, reported that the inscriptions on the brown wrapper attributed to Alex Matter's father, Herbert, "seemed to characterize the diminutive works contained in this packet as having been made in Tudor City from 1946-1949" and having been wrapped and labeled by Herbert "at his home on MacDougal Alley in 1958, two years after Pollock's death."[2] According to Dr. Landau, "By the time the package of small drip experiments was allegedly discovered, the unusually thick ink-like pigment on several of the poorly preserved works stacked inside had completely disintegrated. Alex Matter states that, not thinking they were worth saving, he discarded the empty boards as well as the colored pigment dust and tiny fragments that had fallen off of them and dropped to the bottom of the wrapper."[3]

Pollock Matters illustrates 25 works on board reportedly discovered in the brown paper wrapper (Fig. 2). These 22 poured paintings and 3 gouache sketches have become known collectively as the "Matter Paintings." *The New York Times* reported that "beyond Mr. [Alex] Matter's connection, several factors led her [Dr. Landau] to believe the works were authentic [works by Jackson Pollock]. Many are painted on artists' drawing boards that are blue on one side. Herbert Matter used this type of board and would have had it in his studio in Tudor City in Manhattan, where Pollock is thought to have worked occasionally. Dr. Landau said she found the same kinds of boards in Pollock's studio in Springs on Long Island. Of the paintings themselves, she said: 'It's his kind of gesture and his kind of marking.' She added that at least one painting incorporates the initials 'j' and 'p,' as Pollock did in other work. 'There are too many things about them that are pure Jackson.'"[4]

"Orion . . . . investigated 17 of the 20 poured paintings and both of the gouache sketches that owners submitted for study. Orion also examined the brown paper wrapper, the warehouse records . . . plus a large poured painting and 3 enamels on paper not found in the brown paper wrapper."

FIGURE 3. Entrance to Pollock's East Hampton studio, showing paint on the studio floor and paint cans with tools on far wall.

[1] See Ellen Landau and Claude Cernuschi, ed., *Pollock Matters* (Boston: McMullen Museum of Art, distributed by University of Chicago Press, 2007), p. 3. *Pollock Matters* opened at the McMullen Museum at Boston College in September 2007 and the Everson Museum of Art in Syracuse, NY in December 2007.

[2] Ellen Landau, "Action/Re-Action: the Artistic Friendship of Herbert Matter and Jackson Pollock," *Pollock Matters*, 2007, p. 27.

[3] Ibid, p. 27.

[4] Randy Kennedy, "Is this a Real Jackson Pollock?" *New York Times* 29 May 2005, Section 2, p.1.

FIGURE 4A. *Untitled (Horizontal I)*, verso (normal color photograph). Gouache on board. 7 1/8 x 10 7/8 inches. Private Collection.

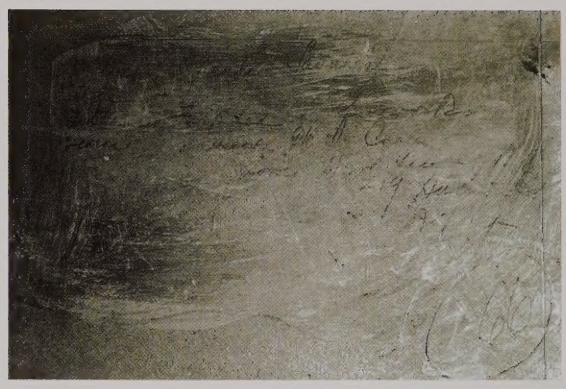


FIGURE 4B. *Untitled (Horizontal I), verso* (infrared photograph) showing writing beneath the blue paint.

THREE SCIENTIFIC INVESTIGATIONS

Between 2005 and 2007, scientists at the Harvard University Art Museums, Orion Analytical LLC, and the Museum of Fine Arts, Boston made three independent investigations of 20 of the 22 poured paintings and 2 of the 3 gouache sketches comprising the Matter Paintings. We were asked by the owners, their representatives, and exhibition organizers to undertake these investigations in an effort to address questions that had arisen about the attribution of the works. These investigations represented the combined efforts of at least 18 scientists and museum professionals working in 2 museums and 8 analytical laboratories in the United States and Canada. The investigations employed analytical methods used routinely in forensic, museum, and industrial laboratories, and took care to differentiate original materials from later additions or alterations, being mindful that artists and artisans — and forgers — sometimes recycle old materials or combine parts from different property to create new works.

Orion, the firm I head, investigated 17 of the 20 poured paintings and both of the gouache sketches that owners submitted for study (*Untitled nos. 1, 3, 4, 5, 6, 7, 8, 10, 12, 13, 14, 16, 18, 19, 20, 21,* and MBJP29; *Untitled (Horizontal I)* and MBJP21).[5] Orion also examined the brown paper wrapper, the warehouse

"... none of the boards Orion studied are similar in manufacture to the blue illustration board from Pollock's studio."

records pertaining to storage of the Matter's property, plus a large poured painting and 3 enamels on paper not found in the brown paper wrapper (*Untitled no. 24* and *Untitled nos. 22, 23,* and *25*). In addition, Orion examined more than 75 known works by Pollock on paper, board, and canvas dated 1943 to 1956,[6] a blue illustration board from Jackson Pollock's East Hampton studio, and 30 samples of paint preserved in paint cans in the studio since Pollock's death in 1956 and deposited on the floor of Pollock's studio between 1947 and 1953 (Fig. 3). Harvard investigated 3 poured paintings subsequently studied by Orion (*Untitled nos. 14* and *21,* MBJP29).[7] The MFA investigated 2 Matter Paintings previously studied by Orion (*Untitled no. 19* and *Untitled (Horizontal I)*), plus three additional poured Matter Paintings (*Untitled nos. 9, 15,* and *17*) and the large poured painting and 3 enamels Orion studied.[8]

[5] The "*Untitled no(s)*" cited in this article correspond to titles published in *Pollock Matters;* the "MBJP" numbers correspond to a gallery inventory list.

[6] The works included 13 small paintings on paper, board, and canvas dated 1943 to 1950 on display in *"Jackson Pollock: Small Poured Works"* (Pollock Krasner House and Study Center, 2006), 3 large paintings on canvas dated 1948 to 1950 on display in *"Jackson Pollock at Williams College"* (Williams College Museum of Art, 2006) and more than 60 works on paper dated 1934 to 1956 on display in *"No Limits, Just Edges: Jackson Pollock Paintings on Paper"* (Solomon R. Guggenheim Museum, 2006).

[7] Harvard University Art Museums, Technical analysis of three paintings attributed to Jackson Pollock, 2007 *http://www.artmuseums.harvard.edu/home/HUAMreport012907.pdf>.*

[8] Richard Newman and Michele Derrick, "Scientific Examination of the Paint on Nine Matter Paintings," in *Pollock Matters,* 2007, pp. 105-129.

FIGURE 5A. *Untitled no. 1,* recto. Private Collection.

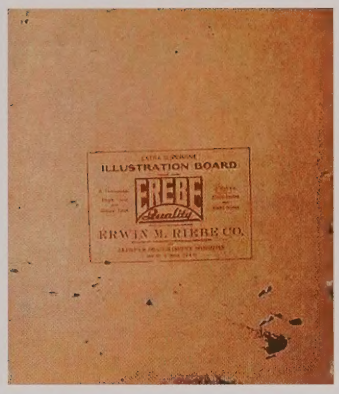


FIGURE 5B. *Untitled no. 1,* verso, detail of branding stamp.

BOARDS AND GOUACHE SKETCHES

The exhibition catalogue states that the 3 gouache sketches (*Untitled (Horizontal I),* MBJP21, and MBJP22) "provide probable clues as to what the first layer of many of the more completed paintings in Herbert Matter's package must have looked like." [9] Indeed, many of the "more completed paintings" — the 22 poured paintings on board — consist of paint poured over gouache sketches on boards painted blue. Close magnified inspection with a microscope revealed that a variety of boards were used to create the Matter Paintings. None of the boards Orion studied are similar in manufacture to the blue illustration board from Pollock's studio.

CONCEALED INSCRIPTION

Orion's routine scientific examination of the verso of *Untitled (Horizontal I)* revealed a partially obliterated handwritten inscription, concealed beneath blue paint (Fig. 4A). Several words and numbers in the inscription are legible in infrared photographs, which reveal what remains beneath the blue paint. Among the words and numbers are: "Charlie," "fireworks," "Lower West," "219" and "66" (Fig. 4B). While *Pollock Matters* does not refer to the inscription or its author, the catalogue does state that a pencil inscription on one of the poured paintings *(Untitled no. 5)* may be the handwriting of Herbert Matter's mother-in-law, Mercedes de Cordoba Carles, who frequently purchased illustration boards at artists' supply stores, including the Erwin M. Riebe store in New York.[10]

ERWIN M. RIEBE BRANDING STAMP

The illustration board used for another poured painting *(Untitled no. 1)* (Fig. 5A) is identified by a branding stamp on its verso (Fig. 5B) as a board sold by the Erwin M. Riebe Company, an art supply store originally located in Manhattan and later in Melville, Long Island. Orion interviewed Gerald Riebe, who began working in his father Erwin's artists' supply businesses in 1946. Mr. Riebe worked in the warehouse, the office, the color-manufacturing department, and as company treasurer before succeeding his father as president in 1970. When asked about the branding stamp and board, Gerald Riebe told me that the illustration board used for *Untitled no. 1* "was not made until the late 1970s or early 1980s," after the company that manufactured the board changed the colors of the branding stamp and backing paper from white on green to brown on tan, respectively.[11] Bill Beck, president of Hurlock Bros., confirmed that his company had indeed changed the colors of the branding stamp and backing paper in the late 1970s or early 1980s.[12]

[9] Landau, 2007, p. 52.

[10] "Appendix I: Notes on Conservation of the Matter Paintings," *Pollock Matters,* 2007, p. 161.

[11] Gerald Riebe, Personal interview, August 2006.

[12] Bill Beck, Personal interview, August 2006.

Pollock Matters titles *(alternate* MBJP *gallery inventory nos.)*	Investigated by			Selected Pigments Found					
	Harvard	Orion	MFA	Metal oxide-coated mica pigment	Rutile-coated mica pigment	Iron oxide-coated mica pigment	Pigment Red 254	Pigment Yellow 151	Pigment Orange 62
Untitled no. 1 (25)		X		X					
Untitled no. 2 (8)	Not tested								
Untitled no. 3 (3)		X		X					
Untitled no. 4 (4)		X		X			X		
Untitled no. 5 (10)		X		X			X		
Untitled no. 6 (28)		X		X	X				
Untitled no. 7 (26)		X		X	X		X		
Untitled no. 8 (13)		X					X		
Untitled no. 9 (1)			X						
Untitled no. 10 (11)		X		X	X				
Untitled no. 11 (2)	Not tested								
Untitled no. 12 (27)		X		X	X				
Untitled no. 13 (12)		X		X	X		X		
Untitled no. 14 (14)	X	X		X	X	X	X	X	
Untitled no. 15 (16)			X						
Untitled no. 16 (17)		X		X			X		
Untitled no. 17 (15)			X	X	X		X		
Untitled no. 18 (5)		X							
Untitled no. 19 (6)		X	X				X	X	X
Untitled no. 20 (7)		X		X					
Untitled no. 21 (9)	X	X							
Not Titled (29)	X	X		X	X		X		

TABLE 1. Selected Pigments Found in Poured Matter Paintings.*

* This table is not a comprehensive list of materials found in the poured Matter Paintings.

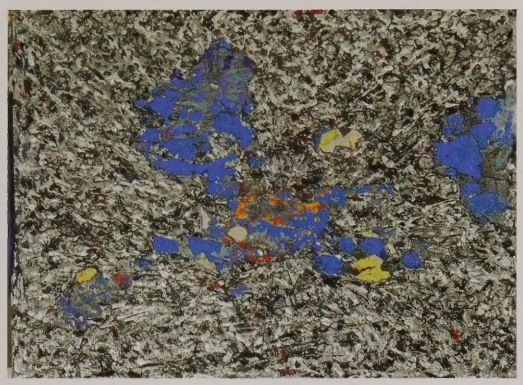


FIGURE 6A. MBJP *29*, recto.

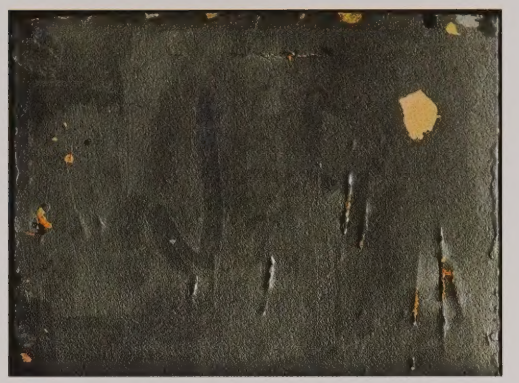


FIGURE 6B. MBJP *29*, verso. Detail of initials.

PAINTS USED FOR THE MATTER PAINTINGS

Magnified inspection with a microscope revealed that poured paints in the Matter Paintings did not flow, level, and in some cases wrinkle like paints used in the known Pollock works Orion has studied. Rather, many of the poured paints in the Matter Paintings cracked and literally tore apart in a manner not observed in those known Pollock works. Referring to the apparently unusual materials used to make the Matter Paintings, the *Pollock Matters* exhibition catalogue states that Alex Matter "realized right away that his father's written indication that these compositions were made with 'Robi paints' was a reference to his uncle, Herbert's brother-in-law, a well-known Basel art store proprietor, Robert (Robi) Rebetez. Presumably Robi had supplied the unusual materials used to create them."[13] However, Harvard researchers investigated the proposed connection to Robi and supply of unusual materials and reported that, "correspondence with one of Robi's daughters revealed that neither she nor her sister recalled paints being sent to relatives in the U.S. and that their father's store stocked only standard brands of artist's paints."[14]

"Harvard, Orion and the MFA collectively found Pigment Red 254 in paints in 10 of 20 poured paintings studied. . . . Ciba-Geigy discovered Pigment Red 254 in the early 1980s . . ."

[13] Landau, 2007, p. 27.

PIGMENTS IN POURED PAINTS

Harvard, Orion, and the MFA studied several hundred paint samples, collectively, from the Matter Paintings and found at least 5 pigments that were not discovered until the 1960s to the early 1980s in water-based gum and acrylic paints in 16 of the 20 poured works submitted for study (Table I). Pigments are colored particles that are mixed with a binder to form paint. The five pigments are Pigment Orange 62, Pigment Yellow 151, at least two different metal oxide-coated mica interference pigments, and Pigment Red 254.[15] Orion's laboratory analyses of the 30 samples of paints from Pollock's studio (plus 50 additional samples Orion collected in 2007 from paints on the studio floor, as part of research on Jackson Pollock's materials unrelated to the Matter Paintings) revealed no gum or acrylic paints, and none of the 5 anachronistic pigments found in the Matter Paintings.

Orion and the MFA collectively found metal oxide-coated mica interference pigments in poured paints in 14 of the 20 poured Matter Paintings that owners submitted for study. Metal oxide-coated mica interfer-

[14] Harvard, 2007, p. 9.

[15] Pigment Orange 62 was found in *Untitled no. 19*. Pigment Yellow 151 occurs in *Untitled nos. 14* and *19*. Metal oxide-coated mica interference pigments were found in *Untitled nos. 1, 3, 4, 5, 6, 7, 10, 12, 13, 14, 16, 17, 20,* and *MBJP29*. Pigment Red 254 occurs in *Untitled nos. 4, 5, 7, 8, 13, 14, 16, 17, 19,* and *MBJP29*.

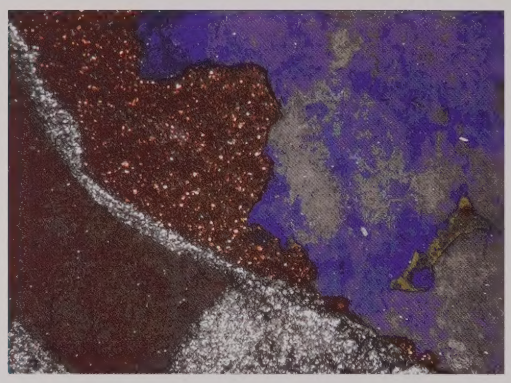


FIGURE 7A. *Untitled no. 14,* **verso (normal color photomacrograph). Magnified detail of silver acrylic and brown gum paint containing metal oxide pigments, over gouache paint on blue painted board. Private Collection.**

FIGURE 7B. *Untitled no. 14,* **verso. Detail of markings.**

ence pigments consist of microscopic particles of mica coated with metal oxides to create a range of metallic luster and colors. Howard Linton described his invention of metal oxide-coated mica interference pigments in a patent application filed in 1961, more than five years after Jackson Pollock died and more than eleven years after the dates, 1946–1949, written on the brown wrapper.[16]

Pigment manufacturers subsequently developed and patented novel types of metal oxide-coated mica pigments. For example, manufacturers developed and patented rutile- and iron oxide-coated mica pigments in the 1970s, approximately twenty years after Pollock's death.[17, 18, 19, 20] Orion and the MFA collectively found that rutile-coated mica pigment occurs in gray and silver acrylic paints in 8 poured paintings (*Untitled nos. 6, 7, 10, 12, 13, 14, 17* and MBJP29). The iron oxide-coated mica pigment occurs in brown gum paint on both sides of *Untitled no. 14.*

Notably, the silver acrylic paint was used as the base coat on the verso of MBJP29, beneath and preceding the initials "J" and "P" (Figs. 6A & B). The silver acrylic paint and the brown gum paint comprise the verso of *Untitled no. 14,* beneath and preceding markings (Figs. 7A & B) that *Pollock Matters* reports, "appear to approximate the word 'Pollock' in script." [21] Further, the brown gum paint occurs as the base coat on the opposite side of the same painting, beneath and preceding all poured paints and numerous fingerprint impressions (Fig. 8).

If the initials on the verso of MBJP29 and the markings on the verso of *Untitled no. 14 were* intended to represent the works as paintings by Jackson Pollock, and there is no evidence that they were, then the composition of the silver and brown paints may raise questions of intentional misattribution. I am not saying there has been a fraud here. What I am saying is that as a general proposition, if one finds an explicit expression of attribution in a work — such as a signature, initials, a written date, a trademark — and the explicit expression of attribution is itself comprised of evidently anachronistic material — rigorous investigation of such a work must at least include consideration of the possibility that an intentionally misleading object was created.

Harvard, Orion and the MFA collectively found Pigment Red 254 in paints in 10 of 20 poured paint-

[16] Howard Linton, *Nacreous Pigment Compositions,* U.S. Patent 3,087,828, Assigned to E.I. du Pont de Nemours & Co., Wilmington, DE (filed 28 June 1961, issued 30 April 1963).

[17] Louis Armanini and Cordell E. Johnson, *Iron blue nacreous coated pigments,* U.S. Patent 4,047,969, Assigned to The Mearl Corp., Ossining, NY (filed 5 Oct. 1976, issued 13 Sept. 1977).

[18] Carmine V. DeLuca Jr., Harold A. Miller, and George R. Waitkins, *Rutile-coated mica nacreous pigments and process for the preparation thereof,* U.S. Patent 4,038,099, Assigned to The Mearl Corp., Ossining, NY (filed 30 Aug. 1971, issued 26 July 1977).

[19] Reiner Esselborn and Horst Bernhard, *Rutile-containing lustrous pigments,* U.S. Patent 4,086,100, Assigned to Merck Patent Gesellschaft mit beschrankter Haftung, Darmstadt, Germany (filed 27 Dec. 1976, issued 25 April 1978).

[20] Louis Armanini and Frank Bagala, *Iron oxide coated mica nacreous pigments,* U.S. Patent 4,146,403, Assigned to The Mearl Corp., Ossining, NY (filed 27 Apr. 1978, issued 27 Mar. 1979).

[21] "Appendix I," *Pollock Matters,* 2007, p. 160.

FIGURE 8. ***Untitled no. 14,*** **recto (normal color photomacrograph). Magnified detail of brown gum paint under poured paints.**

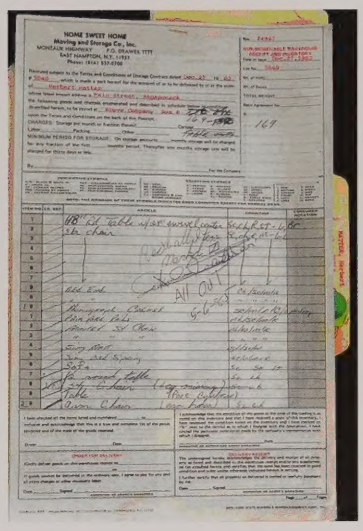


FIGURE 9. First page of 1982 original inventory for Herbert and Mercedes Matter's property, showing Mercedes' signature dated 1985 acknowledging receipt of all marked items.

ings studied (*Untitled nos. 4, 5, 7, 8, 13, 14, 16, 17, 19,* and MBJP29). Notably, the pigment occurs in *Untitled no. 13* in a red glaze applied between the aforementioned silver acrylic base coat and all poured paints. Ciba-Geigy discovered Pigment Red 254 in the early 1980s, approximately twenty-five years after Pollock died and more than thirty years after the inscription dates, 1946 – 1949.[22, 23] The company describes its invention in patent applications filed in Europe in 1981 and the United States in 1982.[24, 25] Ciba-Geigy retained the rights to develop and commercially exploit these patents, and introduced Pigment Red 254 as a commercial product in 1987.[26]

"I am not saying there has been a fraud here."

The Plain Dealer (Cleveland) arts reporter, Steven Litt, investigated the likelihood that in the 1940s or 1950s persons other than Robi could have produced the anachronistic pigments and binders found in poured paints on the Matter Paintings by seeking opinions from scientists skilled in the arts of pigment and binder chemistry and manufacture.[27] Professor Donald Farnum, who is credited universally with discovery of the chemical precursor that led to the discovery of Pigment Red 254, describes as "unlikely to the point of fantasy" or "science fiction" the notion that any person or group of people discovered at least seven different commercially important and technologically sophisticated pigments and binders in the mid 1940s, achieving what scientists at some of the world's leading research and development labs would later take decades to accomplish, all without leaving any known public record of their astonishing accomplishments.[28, 29]

WAREHOUSE RECORDS

Orion found that records pertaining to storage of the Matter property at the Home Sweet Home warehouse on Long Island began in 1982 and consist of inventories, delivery orders, work orders, notes handwritten by Mercedes Matter and her son, Alex Matter, and correspondence between Mercedes Matter and the

[22] W. Herbst and K. Hunger, *Industrial organic pigments: production, properties, applications.* 3rd ed. (Weinhem: Wiley-VCH, 2004), p. 487.

[23] C. Wallquist and R. Lenz, *20 years of DPP pigments: future perspectives, Macromol. Symp.* (2002), pp. 187, 618.

[24] Alain C. Rochat, Luigi Cassar, and Abul Iqbal, *Preparation of pyrrolo-(3,4-c) pyrroles,* Eur. Patent 94911, Assigned to Ciba-Geigy Corp., Basel, Switzerland (1983).

[25] Abul Iqbal and Luigi Cassar, *Process for dyeing high-molecular organic material, and novel polycyclic pigments,* U.S. Patent 4,415,685, Assigned to Ciba-Geigy Corp., Ardsley, NY (filed 16 Mar. 1982, issued 15 Nov. 1983).

[26] Edward Suzuki, "Infrared Spectra of U.S. automobile original topcoats (1974-1989): V. identification of organic pigments used in red nonmetallic and brown nonmetallic monocoats – DPP Red BO and Thioindigo Bordeaux," *Journal of Forensic Sciences* (44:2, 1999), p. 303.

[27] Steven Litt, "Paint experts say it's very unlikely Pollock had access to pigments patented after he died." *The Plain Dealer,* 24 October 2007.

[28] Ibid.

[29] Donald Farnum, Personal interview, 21 November 2007.

FIGURE 10. 7 x 5 x 7 ft. pallet containers in the Home Sweet Home warehouse; the same size and style containers were used to store the Matter property.

warehouse. Records show that Herbert and Mercedes Matter deposited approximately 182 items at the warehouse between 1982 and 1983. Mercedes deposited 66 additional items in the warehouse in October 1984, nearly five months after Herbert died. Herbert and Mercedes signed for receipt of property from the warehouse in 1983. An inventory bearing Mercedes' signature acknowledged her receipt of all but approximately 45 items from the warehouse by 1985 (Fig. 9). Although Mercedes Matter signed numerous documents pertaining to the warehouse storage, and apparently visited the warehouse with her husband Herbert, there is no specific indication that Mercedes Matter actually ever inspected the contents of the 7 x 5 x 7 foot pallet containers that held their property (Fig. 10). Mercedes Matter died in 2001, prior to Alex Matter's reported discovery of the paintings.

"Alex Matter's signature first appears on warehouse records dated September 3, 1993."

Alex Matter's signature first appears on warehouse records dated September 3, 1993. The records include an inventory of his parents' property, which numbered approximately 45 items at that time, and a work order to inspect the contents of the original 7 x 5 x 7 foot pallet container used since 1982 to store his parents' property. Alex Matter's signature next appears on warehouse records dated June 2002, which record his appointment to go through his mother's estate. Warehouse records then show that Alex Matter deposited 235 items at the warehouse later that summer, including 69 paintings.

The warehouse records list individual items by number and/or container, and general descriptors, such as "chair," "painting," "package," "my drawings," "bundle," etc. (Fig. 11). Only rarely do the records include the size or color of an item, and in no case is the name or description of a work of art given. As such, the warehouse records neither confirm nor rule out the existence of the Matter Paintings in the warehouse between 1982 and 2002.

CONCLUSIONS

A three-legged stool bears weight only when each of its three legs is present and without defect. Similarly, attributions of age and authenticity bear scholarly weight only when the results of the analysis of the three basic disciplines of connoisseurship, provenance, and materials analysis are consistent with claimed attributes, or, at a minimum, are *not inconsistent* with claimed attributes. Ideally, investigations of age, attribution, and authenticity should not stand or fall on a single opinion, inscription, or test result, but, rather, on a broad-based systematic approach that includes connoisseurship, provenance, and scientific examination and analysis. Such investigations should embrace objective, dispassionate consideration of all known, and possibly conflicting, information about the object(s).

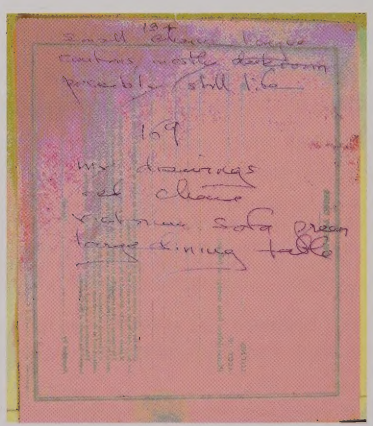


FIGURE 11. An undated note handwritten by Mercedes Matter listing items in two of the couple's three pallet containers, numbers 134 and 169.

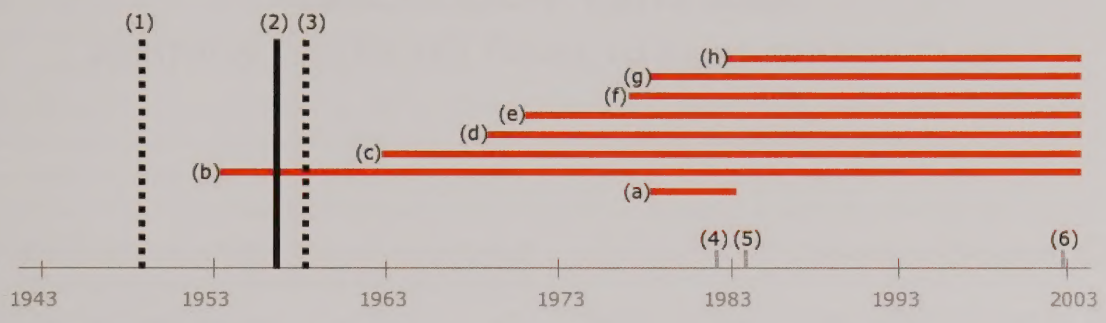


FIGURE 12. ***Timeline of claimed attributes and select materials found in the Matter Paintings:*** **(1) "1946-49" inscription on the brown paper wrapper, (2) Jackson Pollock's death in 1956, (3) "MacDougal Alley 1958" inscription on the wrapper, (4) original 1982 warehouse inventory, (5) Herbert Matter's death in 1984, and (6) Mercedes Matter's death in 2002. The letters "a" through "h" indicate the earliest dates of discovery, patent, or production of the following materials found in the Matter Paintings: (a) the Erwin M. Riebe Co. illustration board, (b) acrylic emulsion paints, (c) styrenated acrylic paints, (d) Pigment Yellow 151, (e) Pigment Orange 62, (f) rutile-coated mica interference pigment, (g) iron oxide-coated mica interference pigment, and (h) Pigment Red 254.**

The claimed attributes of the *dates of creation* of the Matter Paintings are given in the wrapper inscriptions ("1946–49"). If the Matter Paintings are to be attributed to Jackson Pollock as *the person who created them,* the theoretical outside date of their creation, irrespective of the wrapper inscriptions, is the date of Pollock's death, 11 August 1956. Three independent scientific investigations of the Matter Paintings revealed corroborating physical evidence that materials comprising poured media on the Matter Paintings — namely the pigments and binders — and at least one illustration board are inconsistent and evidently irreconcilable with claimed attributes of the works. The materials in question are not known to have been manufactured until well after — and in some cases decades after — the relevant dates (Fig. 12). Notably, these anachronistic materials include three modern industrial pigments of great chemical complexity and extreme commercial value that were not patented and are not known to have been available or produced commercially until the 1970s and 1980s.

From the standpoint of materials analysis, the findings of Orion, Harvard, and the MFA, when considered as a whole, are patently *inconsistent* with the claimed attributes of the Matter Paintings as objects that were created by 1949 or, indeed, as objects that were created prior to Jackson Pollock's death in 1956.

• • •

Q&A
ARE THEY POLLOCKS?
WHAT SCIENCE TELLS US ABOUT THE MATTER PAINTINGS

Q Who paid for your study?

A JAMES MARTIN (JM): When I was invited to speak, it was made clear that the talk should be about science and not the controversies about the paintings. I will tell you, however, that my study was paid for by people involved in the *Pollock Matters* exhibition.

Q Did you — or anyone — analyze materials from accepted Pollock paintings?

A JM: I conducted a study — including chemical analysis — of *Green Silver,* which the Guggenheim owns. I was also able to review curatorial files relating to Pollock works owned by the Tate Gallery, MoMA, and the Smithsonian.

RICHARD NEWMAN (RN): There are a number of published studies of authentic Jackson Pollock paintings.

Q Am I understanding correctly that the package [of works wrapped in brown paper] could not have been put into the container pallet at the date that it was supposed to be?

A JM: That's not my understanding. The questions that I have about the paintings pertain to the paint that was dripped, poured, and splattered onto the small boards. Scientific analysis has not determined the dates of the gouache sketches, the enamels, and the large painting, and I don't know whether science could determine when the package may or may not have been put into storage. As a scientist, the evidence suggests to me that paint on many of the works in the brown paper wrapper was not patented until after Herbert Matter first put property into storage in 1982. Property continued to be put into storage as late as 1984. In 1985, all but 45 items had been taken out. But we are still talking about paints that were patented well after the dates on the wrapper, so, we have an apparently irreconcilable difference there. [**Editor's Note:** The wrapper was signed and dated 1958; and the dates mentioned for the paintings in it were 1946–49.]

Q Could you repeat the date that Alex Matter may have put a number of things into the storage facility after many of the works had been removed?

A JM: That was August of 2002, about six months after Mercedes Matter died (in December 2001).

> "The questions that I have about the paintings pertain to the paint that was dripped, poured, and splattered onto the small boards. Scientific analysis has not determined the dates of the gouache sketches, the enamels, and the large painting . . ."
>
> *James Martin*

Q Do you feel comfortable saying when you submitted the results of your forensic analysis?

A JM: Yes, that is public knowledge — October 13, 2006.

Q Do you have any thoughts on who painted these paintings?

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A JM: No. But to look at the question more broadly, who painted which parts of the works? Who painted the gouache sketches on which many of the paintings are made? It is quite possible that the gouache sketches were used as substrates for what we know as the Matter Paintings; that is, that designs attributed to Jackson Pollock could have been applied to older gouache sketches. But materials analysis, as Richard Newman and Pepe Karmel told you, will not tell you who painted the works.

Q You mentioned that you weren't going to deal with the fractal study that was commissioned in relation to these works, but it seems to be an important part of the discussion, and it has been discredited.

A SHARON FLESCHER (SF): May I interject? This program was not conceived as an all-day symposium. It is just an evening, a very full evening at that. We could not include every aspect of science. Secondly, Richard Taylor, who conducted the initial fractal analyses, is out of the country. He would not have been able to participate. There is a fractal specialist in the audience. I will call on him later to respond to your question.

RN: The *Pollock Matters* catalogue has an essay on fractal analysis relating to Jackson Pollock paintings in general, not just to the Matter Paintings. It was carried out by a mathematician and physicist at Boston College. The essay discusses previous work that had been done, including Dr. Taylor's initial work, as well as rebuttal work, so to speak, that was done at Case Western. The Boston College researchers also did some additional fractal studies. Unless you are a mathematician, you probably can't follow this sort of discussion in detail, but the groups came to very different conclusions. The Boston College catalogue explains that there is a certain amount of subjectivity associated with applying mathematical techniques to evaluating paintings. This technique is a very interesting one, but it is in the experimental stages so to speak, and different groups can come to diametrically opposite conclusions in applying fractal analysis, depending on their parameters. It is not as definitive one way or the other as some of the other techniques, but it may hold future value for evaluating paintings like these. . . .

JM: An important consideration in the fractal studies is that they have been conducted on photographs of the works, not the works themselves. That is an important distinction, because, as Pepe Karmel, Richard Newman, and I have outlined and illustrated with slides, the texture in the Matter Paintings is very different than the texture of paint used in other Pollocks. That is, it was applied thickly and tended not to spread and diffuse. That, by itself, will result in a different fractal painting than a work by Jackson Pollock executed in alkyd, nitrocellulose, oil, or some other solvent-based, thinned paint.

"I think the whole fractal business is a red herring, because the state of knowledge about fractals and other forms of digitalized analysis is rudimentary." *Pepe Karmel*

PEPE KARMEL (PK): Let me add that I think the whole fractal business is a red herring, because the state of knowledge about fractals and other forms of digitalized analysis is rudimentary. It is in its infancy. To expect it to give us the mathematical fingerprint of an artist and to say in a quick scan whether or not a given picture is by that artist is hopeless and premature. I have been arguing with Richard Taylor about fractals for about a decade, and, even though there are lots of new studies that are vastly more sophisticated, and that I progressively understand less and less well, it seems to me that the issue has remained the same ever since we began arguing about this back in 1997 or 1998.

A fractal is a pattern which is similar in different scales. The classic example is the Eastern Seaboard. If you photograph it from a satellite in space, it has a wavy pattern that goes in and out. The strange thing is that if you photograph it from closer up, it has the same pattern even though you are just looking at a little piece of it. If you actually go to the beach with

a camera and photograph a little stretch of it, it has a similar pattern, so it is "self-similar" in all of these different scales. At every scale, the wandering line fills a certain percentage of the defined area. That's a "fractal dimension" as I understand it. Richard Taylor's argument is that this kind of consistent fractal dimension exists in Pollock's work, and it is a consistent and distinctive feature. One of many problems with this argument is knowing whether it is only Pollock's work that would have a given fractal dimension. I asked years ago why there couldn't be any number of different patterns that would generate the same fractal dimension, that would have the same degree of fill but would actually be generated by different patterns. One might be by artist "A," one might be artist "B," one might be artist "C." What I get from the other studies I have seen is "yes," there are many ways to arrive at a given fractal dimension, so it ain't ready for prime time as a way of identifying artists.

Q I am Lawrence Krauss (LK), physicist, and author of the most recent fractal study. I agree with many things you said. . . . It was my student at Case Western who did the critical analysis of fractals that you referred to. She was not aware of Ellen Landau's work at the time. My student was concerned about the mathematical consistency in Richard Taylor's paper. An earlier Taylor paper had pointed out that the fractal analysis itself is mathematically inconsistent. . . . We decided to put the nail in the coffin. We asked ourselves the question you just asked, and from digitized photographs, we looked at Pollock paintings, at the Matter Paintings, and at nine paintings we commissioned by art students who had studied Pollock. We found that some Pollock paintings failed Taylor's analysis, some passed. Interestingly enough, the one Matter Painting that you talked about, that had a large number of anachronistic pigments in it, passed, along with a very similar Pollock painting. All the paintings we commissioned from the students passed the Pollock test. So, what we've learned is that fractal analysis by itself is not mathematically consistent, but if applied anyway, yields absolutely no information whatsoever about anything at all.

SF: I am not an apologist for Richard Taylor, but, to be fair, if we want to discuss fractals, the proponent of fractals in Pollock should be present to defend his theories. For this reason, when Professor Krauss and I talked about this, I said that since Richard Taylor couldn't be here, we couldn't add a discussion of fractals to this panel.

PK: We are not going to resolve the great fractal debate tonight, but this does, in fact, bear on one of the questions raised earlier. If these works are not by Pollock, who did them? I don't know the answer. I believe it was someone who knows Pollock's work extremely well. I mean, one sees in the world many paintings that get called Pollocks because they have some distant relationship to Pollock. Many of the pictures in the Matter group don't look anything like Pollocks. No one could seriously imagine that they were by him. A lot of them, however, really do look like Pollocks, and I don't think that's an accident. Whether they are forgeries is a different question, but they were clearly done by someone who had studied Pollock very carefully and tried to replicate the style, including self-similarity at different scales, which is, I think, the valuable part of Taylor's analysis.

> "Did anyone ever test the 'gesture'? To me, the gesture and the scale of these paintings are so off. They don't look like Pollocks at all."
>
> *Ruth Kligman*

Q RUTH KLIGMAN (RK) (a friend of Jackson Pollock): I would like to address this to Pepe Karmel. Did anyone ever test the "gesture"? To me, the gesture and the scale of these paintings are so off. They don't look like Pollocks at all. The idea that Jackson would do that many paintings from his wrist — it's so obvious that they're not done with the arm. Painters know the difference between painting with your arm as a movement, and your wrist. And, all of these are very small. They're dribbled. They don't have the thrust of a Pollock, nor do they have a signature. So, to go along with the science, has anyone

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studied gesture? As far as I'm concerned, the gesture is way off, and it's obvious.

A PK: I was trying to argue that there was something wrong with the quality of the marks, so that touches on some of your points. This raises another question. Ever since Eugene Goosen published his article in 1958 on "The Big Canvas"[1] — one of the first to analyze this idea of painting with the arm as opposed to painting from the wrist — we have all come to accept this idea. I'd say, contrary to what you are arguing, that, in fact, one of the striking things about Pollock is his ability to make very similar marks at different scales. In the Hans Namuth film showing Pollock painting on glass, you see that sometimes Pollock does make tiny little marks, tiny little squiggles. He will punch a hole in the can and produce a very distinctive line at a small scale instead of a large one.

RK: Sometimes, but not as often. The scale is so off on these Matter Paintings, and the idea that they're all done from the wrist and the surface.

PK: Absolutely. As I tried to suggest in my talk, these look like big paintings, but they are very small.

RK: They are tiny; they are like little miniatures.

PK: Pollock would not have painted them that way at that scale, that's absolutely right. But it is not to say that he was incapable of it. There is an interesting question here about how much Pollock actually visualized what he was doing and whether he could make marks at different scales. That is a very complex question.

Q What about Pollock's DNA? If he handled the boards to apply the paint, wouldn't there be some element of Jackson Pollock remaining on the boards, beyond his fingerprints?

A JM: Theoretically, yes, but that could work both ways. First, you could, for example, find a hair in a paint, and if you had hair from a Pollock relative, and you applied the right kind of analysis, you might establish a familial relationship between the two hairs. Theoretically, I suppose it's also possible that if you obtain DNA from a Pollock relative and replicate it, you could then deposit it on a painting to support its attribution as a Jackson Pollock.

PK: In the spirit of Steven Spielberg, you could also clone the DNA, create a new Pollock, and have him paint more paintings.

> **"DNA analysis is not at the point yet where the tiny residues that would be present can be evaluated. It takes weeks to do one single DNA analysis under the best of circumstances..."**
>
> *Richard Newman*

RN: DNA analysis is not at the point yet where the tiny residues that would be present can be evaluated. It takes weeks to do one single DNA analysis under the best of circumstances, not the few seconds it takes in a CSI program. All kinds of things are possible with DNA. Archaeologists are doing incredible things with DNA residues, and I have no doubt that something like that could be done in the future. The interpretation of the DNA would be very challenging even if you could do the analysis, but we're not there yet.

JM: There are Websites of firms that offer to do that. One firm claims it is creating a database of DNA of artists who use aspirators to make their works. They claim they've collected aspirators and are collecting the DNA. You would need to be dealing with a reputable lab in such a case because of chain of custody issues.

Q THEODORE STEBBINS (Curator, Fogg Art Museum, Harvard): Since, almost from the beginning, with a couple of major exceptions, most people have agreed that the works don't look like Pollocks, why are we all here? Why has this had such legs?

[1] E. C. Goosen, "The Big Canvas," originally published in *Art International*, Vol. 2, no. 8, November 1958, pp. 45-47; reprinted in Gregory Battcock, ed., *The New Art* (New York: E. P. Dutton, 1966, rev. ed. 1973), pp. 57-65.

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A **PK:** It's a combination of factors, one of which is fear, which sounds silly. But back when I was a grad student, I talked to Bill Rubin [the late Chief Curator, MoMA] about a case in the '60s. He was asked to give an opinion on a painting someone thought was a Pollock. Bill said no, it obviously was not a Pollock, and then he got hauled into court for devaluing the property of this person. Art historians have a lot of important work to do, for which we are not so handsomely paid. None of us want to spend weeks in court because an irate collector doesn't like the opinion we gave, so we tend to stay away from it. Beyond that, this is an area which brings out the absolute worst in people. There was the truck driver lady who had a "Pollock." She emailed me out of the blue asking if I would talk about her painting on some TV show. I said "no," I wouldn't; I wasn't in the authentication business. In her email, she went on and on about the cabal of art historians and critics who gang up on the ordinary people. There is a huge paranoia factor here; you don't want to get involved in that if you can possibly avoid it. So, those of us who are supposedly Pollock scholars have wanted to stay out of this. It's a messy business to get involved in. I think there has been a self-imposed silence on the part of people who were qualified to give an opinion on authenticity, and that has permitted this argument to go on. But my pessimistic feeling is that if we had spoken up and said "no, this is really preposterous," then we would have gotten dragged into an even more tendentious argument.

SF: I think we have forgotten one word here, which is "provenance." Any study of attribution and authenticity has several legs, and one of the legs is documentation and provenance. We know that Herbert Matter and Jackson Pollock were close to each other, so from day one there has been plausibility to the story. The works might still be ruled out for other reasons, but they have a serious provenance. We can't forget that.

PK: Another factor is Ellen Landau's involvement. Ellen is a wonderful scholar, and she has certainly looked at more Pollocks than I have over the years. She has been working on him longer. So, if Ellen thinks something, I'm inclined to give her the benefit of the doubt. I have regretfully come to disagree with her on this one, but her opinion has carried a lot of weight.

> **"...Why are we all here? Why has this [story] had such legs?"**
>
> *Theodore Stebbins Jr.*

Q **Can someone clarify how many paintings we are talking about? Various numbers have been mentioned. Also, do you all believe that multiple hands created these paintings?**

A **JM:** To the first question, the *Pollock Matters* catalogue states that, upon finding the works, some unstated number were in such bad condition that they literally disintegrated upon opening the package, or shortly thereafter, and that Alex Matter discarded those works along with the powdered pigment and flakes of paint in the bottom of the wrapper. I was never told how many works were discarded, so I can't comment on that. As to the second question, the number of hands, I won't even venture a guess.

RN: Nobody knows exactly how many paintings. Alex Matter said that he threw away a few totally destroyed paintings. Plus, a number of the paintings are double-sided, and we don't know if he was counting both sides or not. The numbers I presented in my first slide are the most accurate ones that we know at this time, encompassing the whole group. That adds up to something like 29, not 32. We may never know the exact number that were found.

JM: There would be 25 works attributed to being inside the wrapper when they were discovered — the 22 small paintings and the 3 gouache sketches. The enamels and the large board are not part of that group.

PK: I have no idea how many paintings there are or were. On the question of how many different hands, let's say we bracket the question of the small paintings and whether they're one hand or several. There is a big painting with gravity drips that is totally unlike all of

the other ones, so that makes two hands. There are the paintings on blue board with spatters that effectively have no interlacing. That would seem to be by a different person, so that gets us up to three hands. Then, when you do go back to the small paintings on board, there are significant differences on all of them. There are some scholars who have looked at them more carefully than I have and have detected the presence of two or three different hands there. So now we are up to about five hands.

Q You discussed the fingerprints on the paintings. Were those investigated?

A JM: They were. We went to the Pollock studio and photographed the fingerprints on the paint cans. Many of the paint cans in the studio contain partial fingerprints. We were also given a set of the fingerprints that Paul Biro used; his photographs. I'm not a qualified fingerprint examiner. I can tell you, however, that in the last month, two qualified law enforcement fingerprint examiners who were retained to investigate Mr. Biro's identification of fingerprints on other works — Teri Horton's work and another work in the style of Pollock — concluded that none of the partial prints in Pollock's studio contain sufficient ridge detail for individualization or identification. Individualization means that those prints cannot be matched to any other prints in the studio or elsewhere, and identification means that there is not enough material, enough detail, to constitute a match to an individual person. In our work on the Matter Paintings, I contacted people at the Federal, state, and local level and found that there are no known samples of Pollock's fingerprints. So, what we have are partial fingerprints. And, while it is likely that some or all of them relate to Jackson Pollock, the experts concluded that they could not rule out some other person in the studio, e.g., Lee Krasner or Herbert Matter. Alex Matter was also in the studio. There is the story of him (as a child) running across a canvas. So there was opportunity for other people to have left prints.

RN: I believe that two of the Matter Paintings contain fingerprints. Is that correct?

JM: Yes. The gouache sketch *Untitled (Horizontal 1)* and *Untitled no. 14*, the small poured painting with the brown background. Pepe Karmel showed it.

RN: That is the one that had many partial fingerprints.

JM: On both sides, which raises a question. The brown paint is water-based paint, so the fingerprints could have been left in that paint when the paint was applied or if the paint was humidified, or treated with water, that is, softened in the course of some treatment. So, there are at least two ways that those impressions could have been left — as the paint dried or in a subsequent treatment.

"I think we have forgotten one word here, which is 'provenance.' . . . We know that Herbert Matter and Jackson Pollock were close to each other, so from day one there has been plausibility to the story."

Sharon Flescher

RN: There is a single fingerprint on the edge of one of the gouache sketches — in the blue paint and some of the surrounding color. Paul Biro looked at that fingerprint with a photograph I took for him. I didn't take it according to forensic standards, but he was quite happy with it. He looked at it and compared it to the partial prints on the paint cans in the studio. In his essay in the Boston College exhibition catalogue, he says, essentially, that we can't conclude that the fingerprint on the painting is the same as the one that is on the cans in the studio because there aren't enough points of comparison. Other forensic experts he consulted agreed that this would not stand up in court. Also, there are no Jackson Pollock fingerprints on record — no official police or other records. At this point in time, there would be no way of proving that those fingerprints were Jackson Pollock's.

SF: I think this is a good moment to end and thank our wonderful speakers.

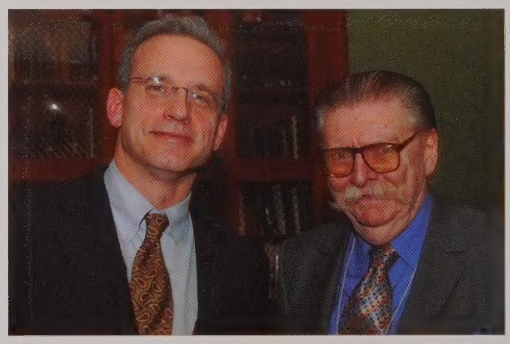
• • •

Scenes from the *IFAR Evening*

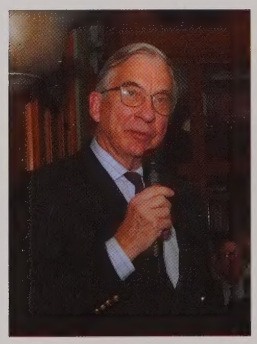
Left to right: Peter Fodera, William Agee and David Anfam.

Theodore Reff, IFAR Art Advisory Council Member, and Ruth Kligman.

Jim Levis (left) with H. Christopher Luce.



Pepe Karmel (left) and Francis V. O'Connor.



Theodore E. Stebbins, Jr., IFAR Board Member, asks a question.

Walter Bottger and Margaret Holben Ellis, IFAR Art Advisory Council member.

PHOTOS FROM THE *IFAR EVENING* : SARA CEDAR MILLER.

Lawrence Krauss asks a question.

Ruth Kligman with microphone. Right foreground: Bernard and Louise Palitz.

Nancy Schwartz asks a question.

Richard Lynch (left) and Howard Shaw (right). Catherine Brawer standing behind them.

A moment of levity: Joan and Brian Washburn.

Anne Francis Moore and Steven Litt.

Nicholas Thaw (left) and Egbert Haverkamp-Begemann, IFAR Art Advisory Council Member.

IFAR RECEIVES THE 109TH ANNIVERSARY GOLD MEDAL OF HONOR

FROM THE NATIONAL ARTS CLUB ON NOVEMBER 15, 2007

National Arts Club Gold Medal.

Marco Grassi, IFAR Art Advisory Council Member, with Milton Esterow, publisher of *ARTnews* and ceremony speaker.

Left to right: Jack A. Josephson, Master of Ceremonies and IFAR Chairman, with Lewis Haber; David Nash, IFAR Board Member and ceremony speaker; and Eric Kaufman.

IFAR's current and former Executive Directors. Left to right: Bonnie Burnham, Sharon Flescher, and Constance Lowenthal.

Sharon Flescher and Jack Josephson admire the 2007 Gold Medal.

Herbert Hirsch and Barbara Hoffman, Members of IFAR's Law Advisory Council.

The awards ceremony, with Franklin Feldman at the podium.

Attorneys Lawrence Kaye and Lucille Roussin.

Arnold J. Davis, Dinner Chairman.

IFAR RECEIVES THE 2007 ANNUAL PADA GRANT

FROM THE PRIVATE ART DEALERS ASSOCIATION AT THE LOTOS CLUB, NOVEMBER 7, 2007

PRIVATE ART DEALERS ASSOCIATION
PADA

PADA IS PLEASED TO ANNOUNCE
THE RECIPIENT OF OUR FOURTEENTH ANNUAL AWARD

THE INTERNATIONAL FOUNDATION
FOR ART RESEARCH, IFAR
SHARON FLESCHER, EXECUTIVE DIRECTOR

FRANKLIN FELDMAN WILL ALSO BE HONORED
FOR HIS LONGTIME SERVICE TO PADA
AND FOR HIS
DISTINGUISHED ROLE
AS A LEADING ART WORLD ATTORNEY

SHARON FLESCHER AND FRANKLIN FELDMAN
ALONG WITH OTHER GUESTS
WILL JOIN US FOR COCKTAILS AND DINNER

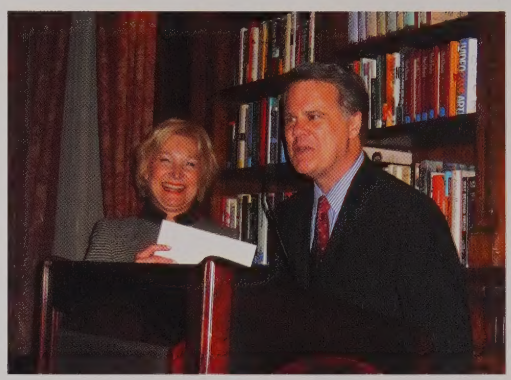
THE BOARD OF DIRECTORS OF PADA
INVITES YOU TO ATTEND

THE FOURTEENTH ANNUAL PADA
BENEFIT COCKTAIL AND DINNER PARTY

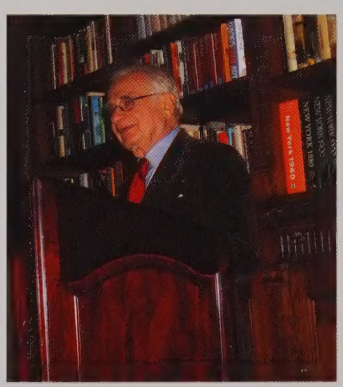
WEDNESDAY, NOVEMBER 7TH 2007

COCKTAILS AT 7:00 PM
DINNER TO FOLLOW

THE LOTOS CLUB
5 EAST 66TH STREET
NEW YORK, NEW YORK
RSVP



Robert Dance, PADA's President, awards the PADA Grant to Sharon Flescher, IFAR's Executive Director.



Franklin Feldman, Chair of IFAR's Law Advisory Council and also a PADA honoree, accepting his award.

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Obverse

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Reverse

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- *IFARreports;* featuring the *Stolen Art Alert: 1985-1997*; vols. 1–18
  Ten issues per vol. $5 per issue; $40 per vol; Jan. 1998. Vol. 19, no. 1, $5
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  Vol. 4, 2001, nos. 1–3, $10 per issue; vol. 4, no. 4 / vol. 5, no. 1 (proceedings of the 9/11 symposium, double issue), $20;
  Vol. 5, nos. 2–4, $10 per issue
  Vol. 6, nos. 1 & 2, $15 (Iraq looting, double issue); no. 3; no. 4, $10 per issue
  Vol. 7 nos. 1 & 2, $10 per issue (no. 2 features: *Authenticity Issues in Photography; Art Loss in Iraq—An Update*);
  nos. 3 & 4 (China's Request to the U.S., double issue), $15
  Vol. 8 nos. 1 & 2, $10 per issue; nos. 3 & 4 (proceedings of the catalogues raisonnés conference, double issue), $20.
  Vol. 9, nos. 1 & 2, $10 per issue; nos. 3 & 4 (Art Insurance, double issue), $15
  Vol. 10, no. 1, $15

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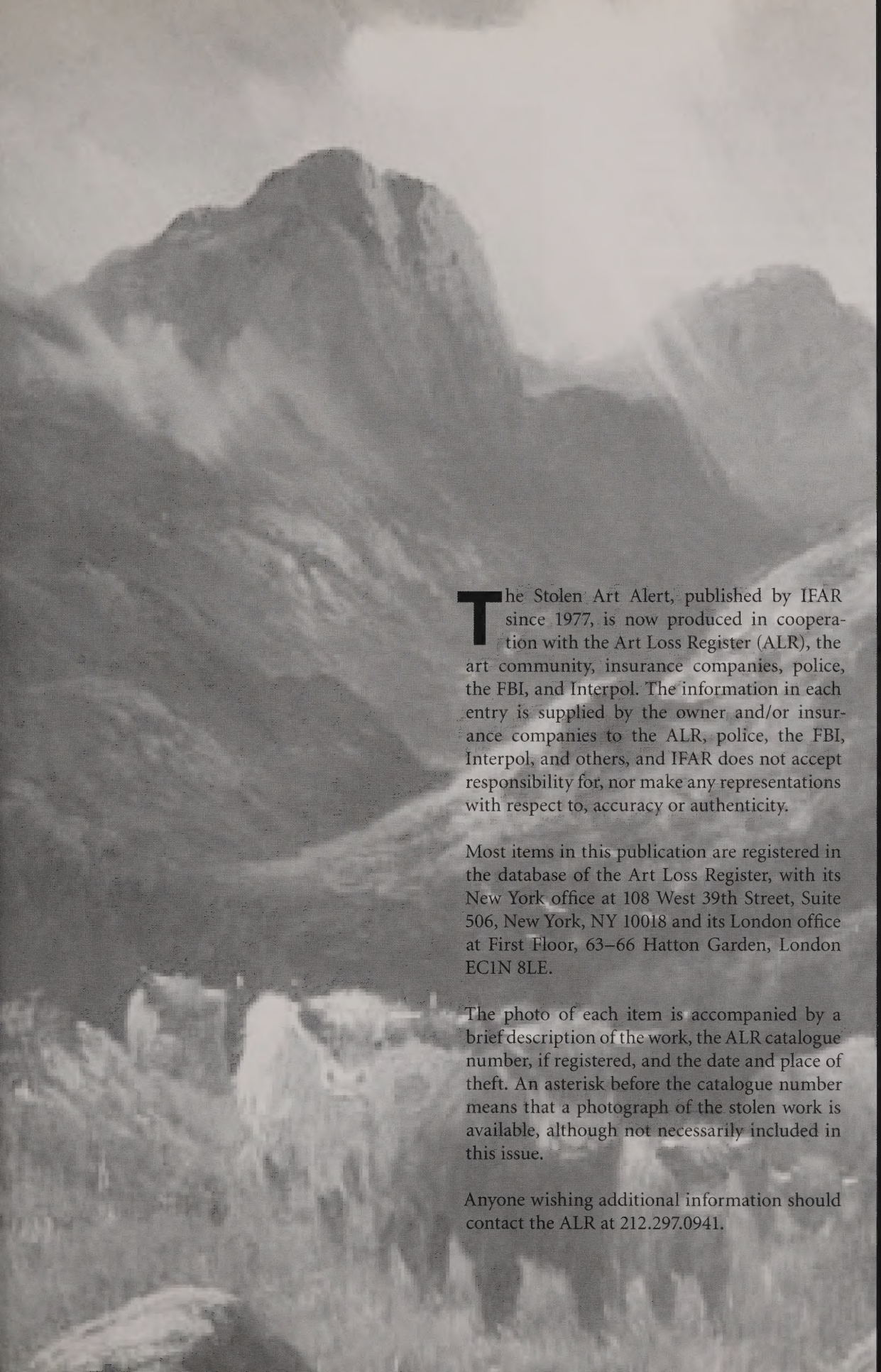

STOLEN ART ALERT

The Stolen Art Alert, published by IFAR since 1977, is now produced in cooperation with the Art Loss Register (ALR), the art community, insurance companies, police, the FBI, and Interpol. The information in each entry is supplied by the owner and/or insurance companies to the ALR, police, the FBI, Interpol, and others, and IFAR does not accept responsibility for, nor make any representations with respect to, accuracy or authenticity.

Most items in this publication are registered in the database of the Art Loss Register, with its New York office at 108 West 39th Street, Suite 506, New York, NY 10018 and its London office at First Floor, 63–66 Hatton Garden, London EC1N 8LE.

The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, if registered, and the date and place of theft. An asterisk before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

Anyone wishing additional information should contact the ALR at 212.297.0941.

STOLEN ART

PAINTINGS

*During an armed robbery on February 10, the following two paintings were among four stolen from the E. G. Bührle Collection in Zurich, Switzerland. The other two were found. *C08.24:*

1 PAUL CEZANNE (French, 1839–1906). ***Boy in the Red Waistcoat.*** Oil on canvas. 80.6 x 64.5 cm.

2 EDGAR DEGAS (French, 1834–1917). ***Ludovic Lepic and his Daughter.*** Oil on canvas. 65.6 x 81 cm.

The following two paintings by **PABLO PICASSO** *(Spanish, 1881-1973) were stolen on February 6 from a cultural center in Pfäffikon, Switzerland while on loan from the Sprengel Museum, Frankfurt. *C08.20:*

3 ***Tête de Cheval,*** 1962. Oil on canvas. 73 x 60 cm. Signed u/l.

4 ***Verre et pichet,*** 1944. Oil on canvas. 27.2 x 35.2 cm. Signed u/l.

*The following paintings were stolen from a private residence in Hampshire, England on July 13, 2007. *L07.300:*

5 JAMES CLARK HOOK (English, 1819–1907). ***Idlers,*** 1898. Oil on canvas. 32 x 46 cm.

6 BRYAN HOOK (English, 20th century). ***Man with a Gun,*** 1900. Oil on canvas. Approx. 30 x 36 cm.

The following paintings (item nos. 7–12) by **ROSEMARY LUCY COSENTINO** *(Canadian, contemporary) were stolen from a gallery in Toronto, Ontario, Canada on July 23, 2004. *N07.177:*

7 ***Artist,*** 2002. Oil on canvas. 18" x 14". Signed and dated.

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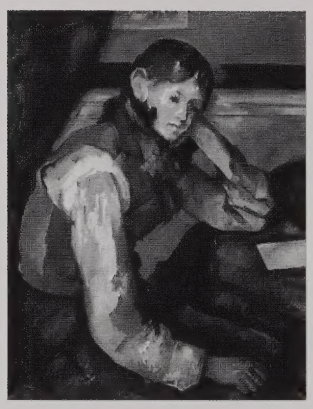
* Numbering for the year 2007/2008 Cumulative Index of Stolen Art begins with this issue.



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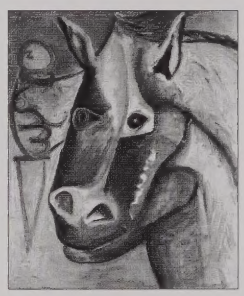

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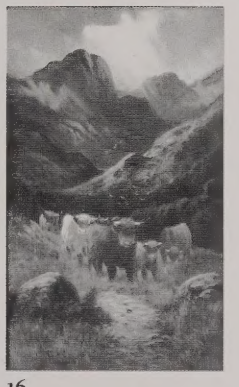

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8 *Rock Bearer's Pendulum at Resting Grounds,* 2003. Oil on canvas. 34" x 30". Signed and dated. (Photo on previous page.)

9 *Artist,* 2003. Oil on canvas, 24" x 20". Signed and dated.

10 *Manifestation of Aurora,* 2002. Oil on canvas. 16" x 14".

11 *Mapping Journey IV,* 2003. Oil on panel. 12" x 12". Signed and dated.

12 *Volcanic Grounds III,* 2003. Oil on panel. 12" x 12". Signed and dated.

13 ENOCH PERRY WOOD (American, 1759–1840). *Chinese Girl Selling Vegetables,* 1862. Oil on canvas. 12" x 13". *N07.192. Stolen from a gallery in San Francisco, CA on August 13, 2007.

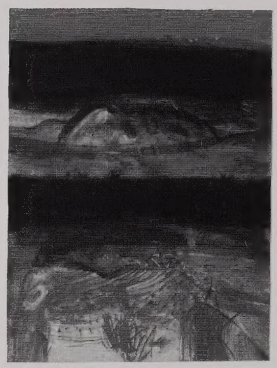
14 ÉDOUARD-LÉON CORTÈS (French, 1882–1969). *Paris Street Scene,* c.1905. Oil on canvas. 33 x 46 cm. Signed l/r. *N07.196. Stolen from a private residence in California on August 10, 2007.

15 RENÉ LALONDE (Canadian, contemporary). *Finding the Path to Your Heart,* 2005. Acrylic on canvas. 48" x 36" Signed l/l. *N07.206. Stolen from a gallery in Los Angeles, CA on October 3, 2006.

16 WILLIAM LANGLEY (English, 1852–1922). *Highland Cattle,* c.1850. Oil on canvas. 21 ½" x 13". Signed l/l.*L07.484. Stolen from a private residence in Essex, England on April 25, 2006.

17 GERHARD ARIJ LUDWIG MORGENSTJERNE MUNTHE (Dutch, 1875–1927). *Seascape with Fishing Boat, Horse and Wagon.* Oil on canvas. 135 x 90 cm. *L07.509. Stolen from a private residence in The Netherlands on April 1, 2004.

18 BARBARA RAE (Scottish, b. 1943). *South from Granada,* 2007. Acrylic on board. 109 x 81 cm. Signed l/r. *L07.530. Stolen from a private residence in Edinburgh, Scotland on September 15, 2007.



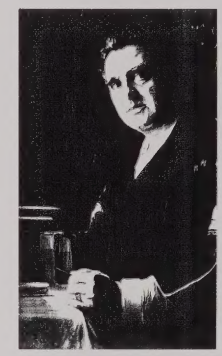
18

19 ALFRED VAN DE VELDE (American, b. 1892). *Street Scene, Old Carlsbad.* Oil on panel. 24.5" x 30". Signed l/r: AV. *N07.239. Stolen from a store in Carlsbad, CA on October 8, 2007.

19

20 ROBERT BARRY (American, b. 1936). *Something/Nothing,* 2004. Acrylic on canvas. 6" x 6". *N07.243. Stolen from an auction held at Lincoln Center, New York, NY on September 18, 1997. (Not illustrated here.)

21 LUIGI STRACCIARI (Italian, b.1926). *Portrait of Riccardo Stracciari.* Oil on panel. 73" x 53". Signed. *L07.647. Stolen from a private residence in Naples, Italy on August 13, 1998.



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22 GUGLIELMO CACCIA (IL MONCALVO) (Italian, 1568–1625). *Madonna and Child with Roses,* 1600. Oil on canvas. 61.6 x 45.8 cm. *L07.756. Stolen from a private residence in Essex, England on October 18, 2007.

22

23 *Calm Moonlit Waters,* 2002. 12" x 9". Signed. *N07.171. Stolen from a private residence in Middlesex, England on July 14, 2007.

23

24 JOHN DE BURGH PERCEVAL (Australian, 1923–2000). *Russian's Cottage at Gaffney's Creek,* 1956. Oil on board. 91.5 x 121.9 cm. Signed and dated l/l. *N07.313. Stolen from a private residence in Killara, New South Wales, Australia on May 1, 1975.

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*The following two paintings were stolen from a private residence in Worthing, West Sussex, England on August 29, 1999. *L07.758:*

25 UNKNOWN. ***Landscape with Rural Scene and Church.*** Oil on board. 16" x 18".

26 UNKNOWN. ***Landscape with River and Bridge.*** Oil on board. 16" x 18".

---

*The following paintings were stolen from a private residence in Tasmania, Australia on January 1, 1998. *N07.315:*

27 ABRAHAM JANSZ STORCK (Dutch, 1644–1708). ***Marinescape.*** Oil on canvas. 120 x 80 cm.

28 UNKNOWN (17th–18th centuries). ***Forest Hunting Scene.*** Oil on panel. 50 x 70 cm.

29 JAN ANTHONISZ VAN JAVENSTEYN (1570–1657). ***Portrait of Prince Maurice of the Netherlands.*** Oil on canvas. 160 x 100 cm.

The following two paintings by KEVIN JENNÉ *(Canadian, contemporary) were stolen from a New York gallery on November 1, 2005. *N07.310:*

30 ***Liquid,*** 2004. Oil on canvas. 24" x 30". Signed

31 ***Hope,*** 1990. Oil on canvas. 48" x 40".

The following 7 paintings by **ELAINE CIMINO** *(American, contemporary) were stolen from a warehouse in Santa Fe, NM on October 10, 2007. *N07.293:*

32 ***Redon's Tear,*** 1991. Oil on canvas. 48" x 36".

33 ***L. Tyson, Single Feather Portrait.***

34 ***L. Tyson, Warbonnet.***

35 ***Mammouth on Top.***

36 ***Mammouth Valley.***

37 ***Minerva's Fountain.***

38 ***Where the Sun Goes.***

The following paintings (item nos. 38-42) by **W.E. LOWE** *(Canadian, contemporary) were stolen from a private residence in Victoria, British Columbia, Canada on January 1, 2007. *N07.265:*

39 ***Peacock.*** Oil on board. 30" x 40". Signed.

40 ***Tiger in Grass.*** Oil on board. 22" x 28". Signed.

41 ***Roses.*** Oil on board. 20" x 24". Signed.

42 ***Mexicans on Donkeys.*** Oil on board. 20" x 24". Signed.

43 ***Geisha Girl on Bridge.*** Oil on board. 22" x 28". Signed.

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*The following two items were stolen from a private residence in Belgium on August 26, 2007. *L07.611:*

44 **RIK WOUTERS** (Belgian, 1882–1916). ***The Sleep Chamber.*** Oil on canvas. 38 x 46 cm. Signed.

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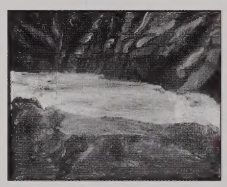
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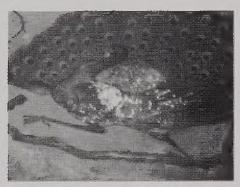
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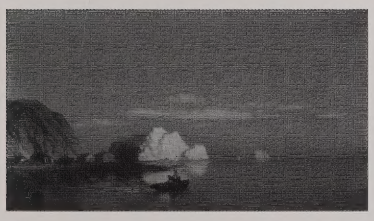

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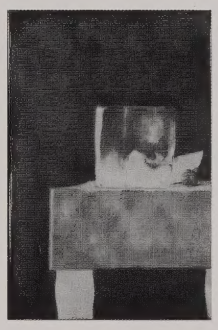

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45 **EDGARD TYTGAT** (Belgian, 1879–1957). ***Village Fair.*** Oil on canvas. 38 x 46 cm. Signed.

---

*The following 8 paintings along with 2 works on paper (item nos. 62 and 63 below) were stolen from a New York gallery on April 1, 2007. *N07.240:*

46 **FERNAND LÉGER** (French, 1881–1955). ***Femme au Rideau,*** 1955. Oil on canvas. 21 ½" x 18 ⅘". Signed l/l.

47 **ALBERT GLEIZES** (French, 1881–1953). ***Composion avec Personages.*** 18 x 15 cm. Signed.

48 **ERNEST LAWSON** (American, 1873–1939). ***Inwood Upper Washington Heights.*** Oil on canvas. 17 ½" x 21". Signed.

49 **ROBERT HENRI** (American, 1865–1929). ***Portrait of Kate McNamara.*** Oil on canvas. 28" x 20".

50 **WILLIAM BRADFORD** (American, 1823–1892). ***Two Fishermen in a Dory Pulling Nets.*** Oil on canvas. 18" x 30".

51 **JEAN DUBUFFET** (French, 1901–1985). ***Site Philosophique,*** 1974. Vinyl on canvas. 80" x 52".

52 **JULIO LARRAZ** (Cuban/American, b.1944). ***The Escape / Still Life,*** 1983. Oil on canvas. 74" x 48".

53 **LARRY RIVERS** (American, 1923–2002). ***Camels II, 1962.*** Oil on canvas. 63 ¼" x 52".

The following paintings by **CHRIS HERO** *(American, contemporary) were stolen from a private residence in Culver City, CA on August 6, 2007. *N07.204:*

54 ***Railroad Crossing Shrine,*** 2000. Oil on canvas. 60" x 40". Signed.

55 ***Steel Drawbridge,*** 1990. Oil on canvas. 48" x 48". Signed.

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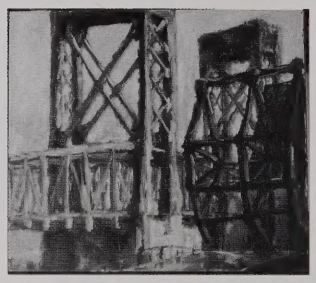

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MIXED MEDIA

56 **CHARLES SHEARER** (English, contemporary). ***St. Ives, Cornwall,*** 2005. Mixed media. 24" x 30". *L07.531. Stolen from a public space in Sudbury, England on September 17, 2007.

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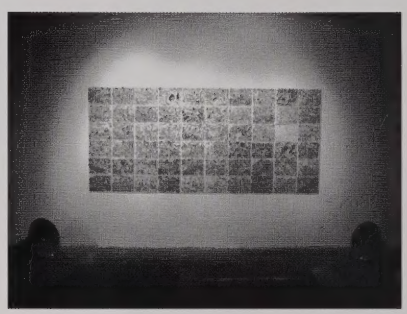


57

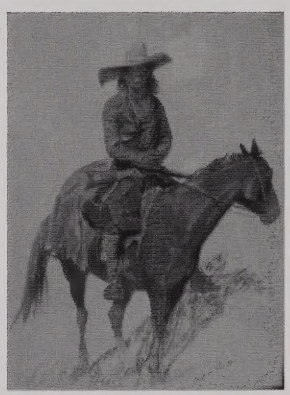
WORKS ON PAPER

57 **ERNEST CONCEPCION** (American, contemporary). ***The Line Wars,*** 2004–06. Ink on paper 9"x 12". 96-piece body of work. *N07.172. Stolen from a storage area of a gallery in New York, on July 11, 2007.

The following two items by **FREDERIC REMINGTON** *(American, 1861–1909) were stolen from a residence in Harwood, MD on April 7, 2001. *N07.236:*

58 ***Old Ramon,*** 1901. Pastel. 25 ⅘" x 19 ⅘".

59 ***A Cavalry Officer,*** 1901. Pastel. 26" x 19 ⅘".



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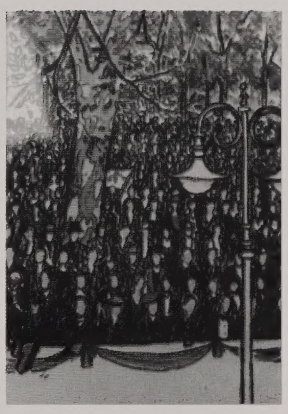

64

65

The following two items by **RICHARD BEECHEY** *(English, 1808-1895) were stolen from a private residence in San Francisco, CA on June 10, 2007. *N07.190:*

60 ***Presidio of San Francisco,*** 1826. Watercolor on paper. 26.7 x 45.7 cm. Signed and dated l/l.

61 ***Mission of San Francisco,*** 1826. Watercolor on paper. 26.7 x 45.7 cm. Handlettering at bottom in ink: Mission of San Francisco; in pencil: California.

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*The following works on paper were stolen from a New York gallery on April 1, 2007. *N07.240. See also item nos. 46–53 above:*

62 **FERNAND LÉGER** (French, 1881–1955). ***Nature Morte à la Lampe.*** See color photo on inside back cover.

63 **THOMAS MORAN** (American, 1837–1926). ***Continental Scene.*** Watercolor on paper. 18" x 28". *N07.240.

PRINTS

*The following two prints were stolen from a gallery in London, England on August 16, 2007. *L07.711:*

64 **ROBERT A. BUHLER** (English, 1916–1989). ***Spectators in the Mall.*** Lithograph. 26" x 20".

65 **ISABEL ELLIS** (Scottish, contemporary). ***Towards Dolor Point,*** 20" x 24".

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66 **PABLO PICASSO** (Spanish, 1881–1973). ***Carnaval (B.1242),*** 1967. See color photo on inside back cover.

The following two works by **AMERICO MAKK** *(American, b.1927) were stolen from a private residence in Hopkinton, MA on July 14, 2007. *N07.171:*

67 ***Fountain Plaza,*** 1998. Serigraph on canvas. 24" x 30". Ed. no. 6/25. Signed l/r and dated.

68 ***Paris Moon,*** 1997. Serigraph on canvas. 24" x 30". Ed. no. 6/25. Signed l/r and dated.

67

68

The following two prints by **PABLO PICASSO** *(Spanish, 1881–1973) were stolen from a gallery in Seattle, WA on July 1, 2007. *N07.167:*

69 **PABLO PICASSO** (Spanish, 1881-1973). ***Minotaur with Sculptor and Two Models (from the Vollard Suite),*** 1933. Etching on paper. 11 ½" x 14 ½". Signed. Inventory no. CT PIC A085 SB.

70 ***Aquatint from 347 Suite.*** Aquatint on paper. 9 ¼" x 13". Signed. Inventory no. verso: AQ PIC 3114 SB.

69

70

PHOTOGRAPHS

The following two photos by **PETER FISCHLI** *and* **DAVID WEISS** *(Swiss, contemporary) were lost in transit between London and Munich on January 5, 2003. *L07.631:*

71 ***Untitled (London, Air Europe),*** 1988. Chrome. 123 x 185 cm. Ed. no. 1/6.

72 ***Untitled (Blumen gross 1/51),*** 1999. Chrome and acrylic. 127 x 187 cm. Ed. no. 2/3. Signed verso.

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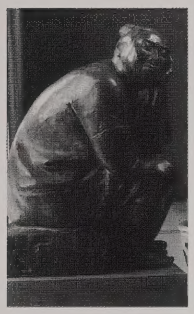

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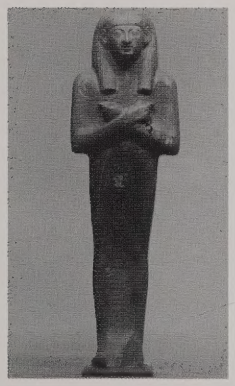

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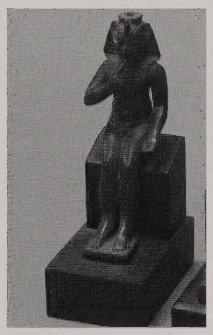

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80

SCULPTURE

73 **KATHY WHITMAN** (American, b.1952). ***Mother and Daughter.*** Alabaster, 3" x 4". *N07.325. Stolen from a gallery in Albuquerque, NM on April 12, 2007.

74 **SABETH HOLLAND** (Swiss, contemporary). ***Polar Bear,*** c.2004. Polyester and acrylic. 115 cm (H) x 190 cm (W) x 85 cm (D). *L07.577. Stolen from a gallery in Switzerland on October 5, 2007.

75 **FRANCISCO ZUNIGA** (Mexican, 1912–1998). ***Domitila,*** c.1977. Bronze. 23" (H) x 17 ½" (W) x 15" (D). *N07.240. Stolen from a gallery in New York on April 1, 2007.

ANTIQUITIES

*The following Egyptian antiquities were reported stolen from the Bijbels Museum, Amsterdam, The Netherlands on July 29, 2007. *L07.428:*

76 ***Shabti of Ipu*** (c.1300–1100 BC). See color photo on inside back cover.

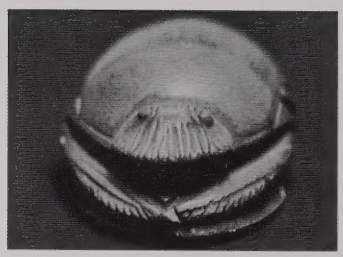
77 ***Shabti of Ptah-Irdisu*** (c.1300–1200 BC). Earthenware and Faience. 10.5 cm (H) x 3.0 cm (W) x 2.5 cm (D). Inventory no. 000331 / C136.

78 ***Ptah-Seker-Osiris*** (c.1050–700 BC). Varnished wood. 29.0 cm (H) x 9.0 cm (W) x 5.0 cm (D) Inventory no. 000332 / C157.

79 ***Harpocrates (Horus as a Child).*** (c.700–100 BC). Bronze. 12.5 cm (H) x 4.5 cm (W) x 8.3 cm (D). 000334 / C145.

80 ***Imhoteb.*** (c.700–100 BC). Bronze. 13.7 cm (H) x 4.5 cm (W) x 7.5 cm (D). Inventory no. 000336 / C143.

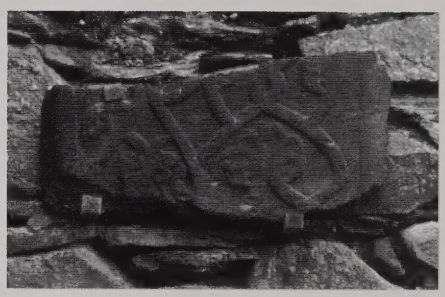
81 *Scarab* (c.664–525 BC). Serpentine. 3.0 cm(H) x 4.0 cm (W) x 5.5 cm (D). Inventory no. 000345 / C152.



81

82 *Gazelle* (Egyptian, 6th–7th centuries AD). See color photo on inside back cover.

83 LOCH AWE SCHOOL (Scottish, 14th–15th centuries). ***West Highland Grave Slab Fragment.*** Slate. 25 cm (H) x 50 cm (W) x 5 cm (D). *L07.435. Stolen from a church wall in Strathclyde, Argyll, Scotland sometime between September 2006 and June 2007.



83

ASIAN ART

*The following two carved ivory objects were stolen from a private residence in Upham, Hampshire, England on October 26, 2007. *L07.687:*

84 UNKNOWN. (Chinese, 19th century). *Man.* 6" x 2".

84

85 UNKNOWN (Chinese). ***Temple Lions.***

85

MISSING ART

PAINTINGS

1 DON ELMI (American, b.1930). ***Wrigley Field,*** 1999. Oil on canvas. 24" x 36". Signed l/r. *N07.287. Reported missing while on exhibition in an athletic club in Chicago, IL on January 15, 2002.

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* Numbering for the year 2007/2008 Cumulative Index of Missing Art begins with this issue.

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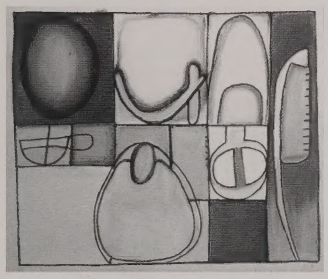

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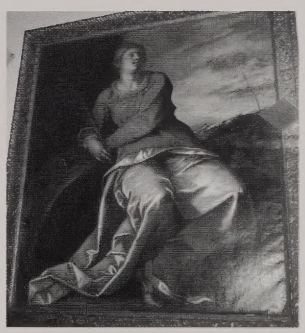

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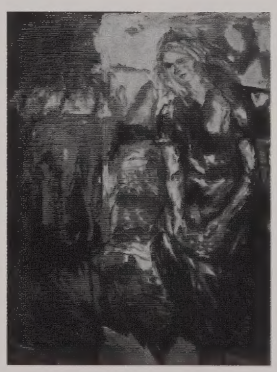


9

2 **DONALD WILKINSON** (English, contemporary). ***Loch Ben Mora.*** Mezzotint. 26" x 30 ½". *L07.717. Reported missing from a hospice in Herts, England on October 15, 2007.

3 **ROBERT BROOKER** (English, contemporary). ***Bridge over the River Stour at Christchurch,*** 1994. Oil on canvas. 18" x 20". *L07.718. Reported missing from a hospital in England on September 26, 2007.

4 **EVE HESSE** (American, 1936–1970). ***Painting, 1965.*** Oil on canvas. 87 x 104 cm. *L07.808. Reported missing from the artist's estate and galleries in New York on January 1, 1977.

5 **JOHN FREDERICK HERRING** (English, 1795–1865). ***The Farmyard at Meopham.*** Oil on canvas. 45 x 61 cm. Signed. *L07.856. Reported missing during a household move in Oxford, England on September 1, 2007.

6 **LEON KROLL** (American, 1884–1975). ***Santa Fe Landscape.*** Oil on canvas. 26" x 32". *N07.323. Reported missing from a gallery in Santa Fe, NM on September 10, 2007.

7 **GIOVANNI CONTARINI** (Italian, 1549–1604). ***Saint Catherine.*** Oil on canvas. 156 x 136 cm. Signed center left. *N07.245. Reported missing from a gallery in New York on April 30, 2007.

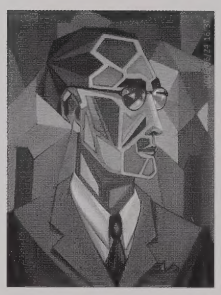
8 **GUY CARLETON WIGGINS** (American, 1883–1962). ***Street Scene, 5th Avenue.*** Oil on canvas. 16" x 20" *N07.304.3. Reported missing from a warehouse in New York City on October 1, 2006.

9 **PAMELA MELVIN** (American, contemporary). ***Standing Woman,*** 1984. Oil on canvas. 48 x 36 cm. *N07.273. Reported missing during a move in West Palm Beach, FL on January 1, 1988.

The following items by **FERNANDO JOSÉ PACHECO** *(Portuguese, contemporary) were reported missing from a warehouse in London on June 21, 2007. *L07.721:*

10 ***Cubist Portrait of a Man (Carlos Drummond),*** 2005. Oil on canvas. 90 x 70 cm.

11 ***Naked Torso of a Man,*** 2005. Oil on canvas. 100 x 60 cm.



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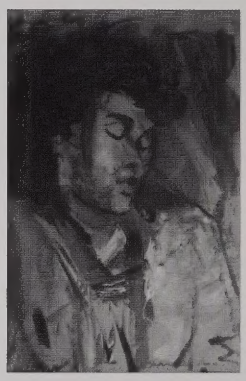
11

The following paintings by **STEPHEN WESLEY GORTON** *(Australian, contemporary) were reported missing from a gallery in Paddington, New South Wales, Australia on January 1, 1989:*

12 ***Friends (Two Girls),*** 1986. Oil on canvas. 26" x 40". Signed and dated. *N07.295.1.

13 ***Portrait of a Woman,*** 1985. Oil on canvas. 32" x 20". Signed and dated. *N07.295.2.

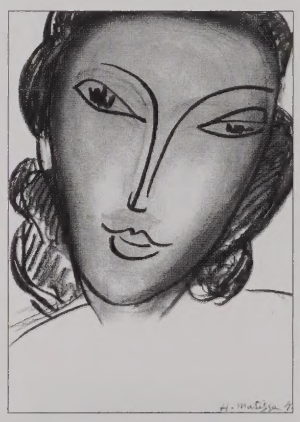
12



13

WORKS ON PAPER

14 **HENRI MATISSE** (French, 1869–1954). ***Portrait of Mrs. Skira,*** 1948. Charcoal on paper. 54" x 41". Signed l/r and dated. *L07.763. Reported missing from a private residence in Lausanne, Switzerland on December 4, 2007.



14

15 **GARY P. STUTLER** (American, contemporary). ***Cabin Self-Portrait,*** 1984. Pencil on paper. 20" x 16". *N07.282. Reported missing from a gallery in Sacramento, CA on December 1, 1994.

15

16

17

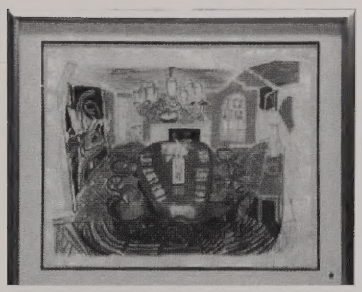
The following paintings by **STEPHEN WESLEY GORTON** *(Australian, contemporary) were reported missing from a gallery in Paddington, New South Wales, Australia on January 1, 1989. *N07.295:*

16 ***Nude Back of Woman,*** 1984. Pastel on paper. 32" x 20". Signed and dated.

17 ***Standing Nude Woman,*** 1985. Pastel on paper. 30" x 20". Signed and dated.

PRINTS

18 **DAVID HOCKNEY** (English, b.1937). ***Tyler Dining Room,*** 1985. Lithograph on paper. 81.5 x 101 cm. Ed. no. 92/98. *N07.247. Reported missing from a private residence in St. Louis, MO on January 16, 2002.



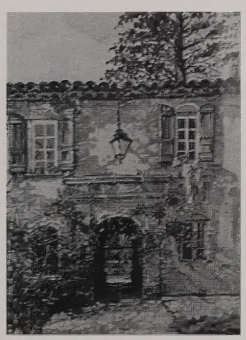
18

19

*The following two prints were reported missing from a location in London, England in August 16, 2007. *L07.711:*

19 **JESSE WATKINS** (English, 1899–1980). ***Untitled,*** 1972. Etching. 13" x 19".

20 **RONALD WEBB** (English). ***Blue Jeans.*** Print. 15.5" x 11.75". Ed. no. 53/60.



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21

21 **MARGO MAECKELBERGHE** (English. b. 1932). ***High Sky.*** Silkscreen. 18" x 24". *L07.717. Reported missing from a hospice in Herts, England on October 15, 2007.

22

22 **FLEUR COWLES** (American). ***The Tiger and the Tulip.*** Silkscreen. 31" x 24". Ed. no. 50/90. *L07.719. Reported missing from a hospice in London, England on September 12, 2007.

23 RAHIMA KENNER. *Ostriches Racing.* Etching. 17" x 20". Ed. 1/1. *L07.719. Reported missing from a hospice in London, England on September 12, 2007.

23

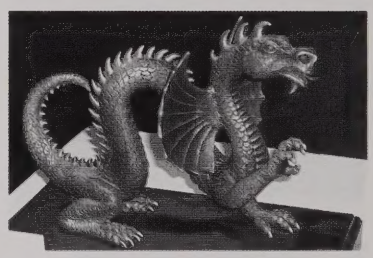
24

PHOTOGRAPHS

24 HEINRICH HEIDERSBERGER (German, b.1906). *Tankstelle Blauer See,* Hannover 1953. 22.6 x 17.6 cm. Signed verso. *L07.638. Reported missing from a hotel in Wolfsburg, Germany on June 1, 2007.

SCULPTURE

25 ERIC BERG (American, contemporary). *Drexel Dragon,* c.2007. Bronze on a marble base. *N07.320. 12" (H) x 4" (W) x 8" (D). Reported missing from an exhibition at a library in Westfield, NY on March 12, 2003.



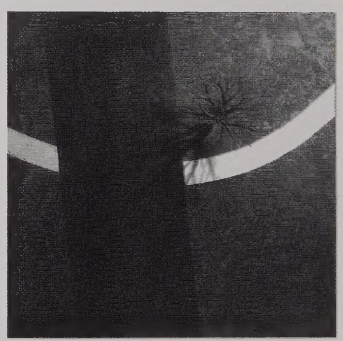
25

The following two works by JEAN-PAUL RETI *(French, contemporary) were reported missing from a gallery in Scottsdale, AZ on April 10, 2004. *L07.403:*

26

26 *Arizona,* c.2001. Steel and glass. 70 cm (H) x 55 cm (W) x 12 cm (D).

27 *Main road, dirt road with a tree in Arizona,* c.2001. Steel and textured canvas. 150 cm (H) x 150 cm (W) x 60 cm (D).



27

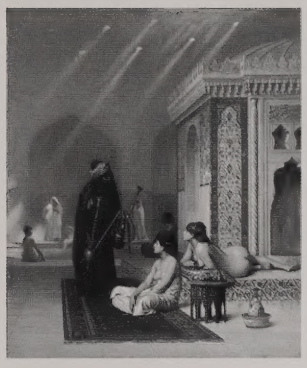
ANTIQUITIES

28

28 UNKNOWN (Greek, c.2nd–1st century BC). *Statue Fragment of Right Hand.* Marble. Approx. 5 x 8 cm. *L07.786. Lost in transit in New York City on November 8, 2007.

RECOVERED ART

PAINTINGS



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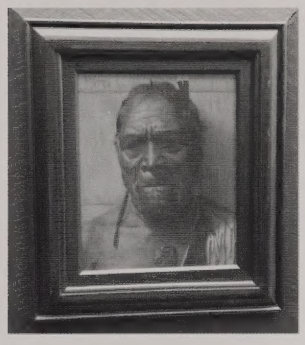

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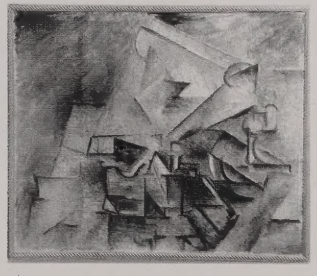

5

1 JEAN-LÉON GÉRÔME (French 1824-1904). ***Pool in a Harem,*** c.1876. Oil on canvas. 73.5 x 62 cm. *L07.13. Stolen in 2001 from the State Hermitage Museum in St. Petersburg, Russia. Recovered in Moscow in December 2006 after an anonymous person handed it over to the leader of the Russian Communist Party.

2 CHARLES FREDERICK GOLDIE (New Zealander, 1870–1947). ***Planning Revenge,*** 1921. Oil on canvas. Signed and dated u/l. *N07.01. Stolen from the library of the University of Auckland, New Zealand on December 21, 2006. Recovered in October 2007 through local police negotiations with an informant.

3 JOHN LINNELL (English, 1792–1882). ***The Wildflower Gatherers,*** 1831. Oil on panel. 32 x 36.5 cm. *L07.167. Stolen from the Victoria & Albert Museum in London on March 13, 2007. Recovered after the ALR spotted the painting in a Christie's, London auction catalogue in September 2007.

4 WILLIAM PURSER (English, 1790–1852). ***The Picnic.*** Watercolor on paper. 28 x 42.5 cm. *L07.309. Stolen from an auction house in South Africa on April 13, 2007 and recovered in August 2007.

5 PABLO PICASSO (Spanish, 1881–1973). ***L'Ecritoire.*** Oil on canvas. 33 x 46 cm. Signed verso. *L07.449. Stolen from an art gallery in Monaco on September 14, 2006. Returned to the gallery on September 15, 2006.

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* Numbering for the year 2007/2008 Cumulative Index of Recovered Art begins with this issue.

*The following two paintings were stolen from a private residence in London on April 21, 2007 and recovered by the police in London in 2007. *L07.263.*

6 LEON KOSSOFF (English, b. 1926). ***Nude.*** Oil on board. 40 x 40 cm.

7 CHARLES LAPIQUE (French, 1898–1988). ***Tiger in the Jungle,*** 1961. Oil on canvas. 73 x 60 cm.

6

7

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*The following two paintings were stolen on December 21, 2007 during a burglary from the Sao Paulo Museum of Art in Brazil and recovered by the police in Sao Paolo nearly three weeks later. *L07.841:*

8 PABLO PICASSO (Spanish, 1881–1973). ***Portrait of Suzanne Bloch,*** 1904. Oil on canvas. 65 x 54 cm.

9 CANDIDO PORTINARI (Brazilian, 1903–1972). ***The Coffee Worker,*** 1939. Oil on canvas. 100 x 81 cm.

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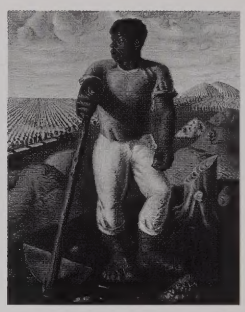

9

The following two paintings, stolen on February 10 from the E. G. Bührle Collection in Zurich, Switzerland, were found less than two weeks later in a car in the parking lot of a mental hospital near the museum:

10 CLAUDE MONET (French, 1840–1926). ***Poppy Field at Vétheuil.*** Oil on canvas. 71.5 x 90.5 cm.

11 VINCENT VAN GOGH (Dutch, 1853–1890). ***Blooming Chestnut Branches.*** Oil on canvas. 72.5 x 91 cm.

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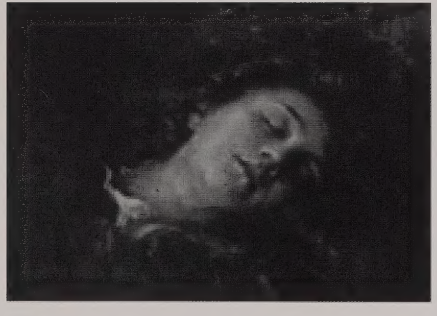

17

RECOVERED ART

PAINTINGS

*The following three paintings were stolen from a home in Shrewsbury, MA in 1976 and illustrated in IFAR's Index of Stolen Art: 1977. They were recovered in Rhode Island in February 2008. *N77.24.:*

12 GUSTAVE COURBET (French, 1819-1877). ***Shore of Lake Geneva.*** Oil on canvas. 59 x 73 cm.

13 WILLIAM HAMILTON (English, 1751-1801). ***Lady as Shepherdess.*** Oil on canvas. 53 x 39.6 cm.

14 CHILDE HASSAM (American, 1859-1935). See color photo on inside back cover.

15 AUGUST STRINDBERG (Swedish, 1849-1912). ***Night of Jealousy,*** 1893. Oil on canvas. 41 x 32 cm. *L06.90. Stolen from the Strindberg Museum in Stockholm, Sweden in February 2006. Recovered by police during a raid on a home outside Stockholm on March 6, 2008.

16 MAHONRI M. YOUNG (American, 1877-1957). ***Fort Washington Point, Long Island, NY,*** c.1912–13. Oil on panel. 14" x 10". *N88.347. Discovered missing from Brigham Young University Museum in Provo, UT on January 1, 1970 and reported in 1998. Recovered during an ALR search of a Christie's sales catalogue in December 2007.

17 JAMES CARROLL BECKWITH (American, 1852-1917). ***Sleep.*** Oil on canvas. 17" x 21". N95.370 Reported missing by a club in New York in 1995. Recovered during a search of the ALR database at an art fair in West Palm Beach, FL in February 2008.

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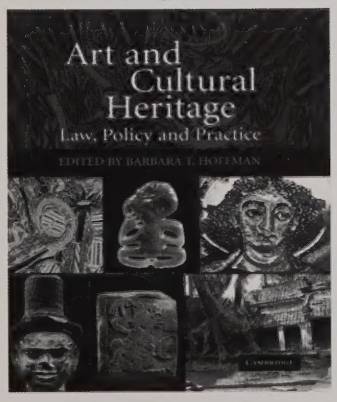

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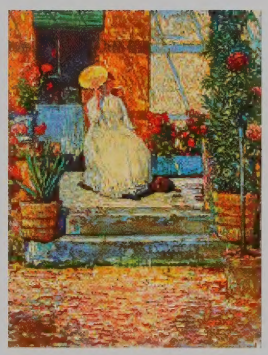

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62 **FERNAND LÉGER** (French, 1881-1955). ***Nature Morte à la Lampe.*** Gouache and ink on paper. 25.5" x 19.9". *N07.240. Stolen from a New York gallery on April 1, 2007. See also item no. 63 on p. 57 of this issue.

66 **PABLO PICASSO** (Spanish, 1881-1973). ***Carnaval*** (B.1242), 1967. Linocut on paper. 25" x 21". Signed u/r and dated. Ed. no. 6/160. Stolen from a gallery warehouse in Los Angeles, CA on October 3, 2006. *N07.206.

76 ***Shabti of Ipu*** (Egyptian, c.1300-1100 BC). Alabaster. 17.0 cm (H) x 5.5 cm (W) x 4.5 cm (D). Inventory no. 000321. *L07.428. Reported stolen from the Bijbels Museum, Amsterdam, The Netherlands on July 29, 2007. See also item nos. 77-81 on pp. 59-60 of this issue.

82 ***Gazelle*** (Egyptian, 6th-7th centuries AD). Coptic reticulated bronze plaque. 7.0 x 12.4 cm. *N04.238. Stolen in transit between a university in Virginia and a gallery in New York on April 10, 2006.

RECOVERED ART

14 **CHILDE HASSAM** (American, 1859-1935). ***In the Sun.*** Oil on canvas. 46.4 x 36 cm. Signed l/l. See also Recovered item nos. 12 and 13 on p. 67 of this issue.

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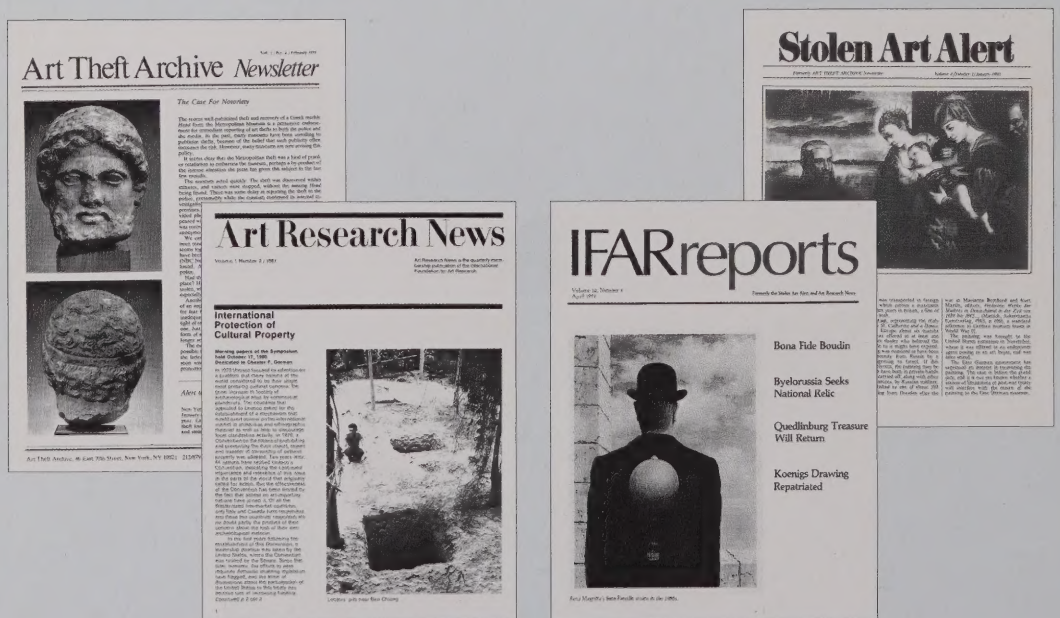
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